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THE

WRITER'S HANDBOOK

GUIDE TO

THE ART OF COMPOSITION

EMBRACING

A GENERAL TREATISE ON COMPOSITION AND STYLE; INSTRUCTION IN ENGLISH COMPOSITION, WITH EXERCISES FOR PARAPHRASING, AND AN ELABORATE LETTER-WRITER'S VADE-MECUM, IN WHICH ARE NUMEROUS RULES AND SUGGESTIONS RELATING TO THE EPISTOLARY ART.

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GENERAL CONTENTS.

PART I.

COMPOSITION AND STYLE.

PART II.

ENGLISH COMPOSITION; OR, HOW TO WRITE ENGLISH.

PART III.

THE EPISTOLARY ART—THE LETTER-WRITER'S VADE-MECUM.

ADVERTISEMENT.

In the preparation of the present volume it has been the aim to set forth in a convenient form, and with as much brevity as is consistent with the importance of the topics discussed, certain considerations which must be borne in mind by all who desire to excel in the art of composition, whether in the way of ordinary epistolary correspondence or in the more ambitious effort of writing for the press. To this end, and for greater convenience to the student, the subjects constituting the *matériel* of the work have been arranged in three divisions, furnishing in the aggregate, it is believed, a greater variety of important matter pertinent to the object in view than can be found in any other volume easily accessible to the reader. These divisions embrace the following topics:

I. *Composition and Style*, with an Introduction on Authorship, followed by remarks on Purity of Style, with illustrative examples; Propriety of Style; Precision of Style; Synonymous Words; Structure of Sentences; Figurative Language; Personification; Apostrophe; Hyperbole; Comparison; Metaphor; Allegory; Concise and Diffuse Style; Nervous and Feeble Style; Vehement Style; Plain Style; Neat Style; Graceful Style; Florid Style; the Simple and the Affected

Style; Attainment of a Good Style, etc., with examples illustrating the progress of the English Style from A.D. 1515 to the present time. Appended to this division is also a section relating to Printing and Publishing; Manuscripts and their Preparation; Author and Publisher; how to Correct Proofs; the Size of Paper; the Size of Type; Stereotyping; Binding, etc.

II. *English Composition*, embracing Remarks on the Laws of Writing; on the Writer's Vocabulary; on taking Pains in Writing; on the Formation of Style; on the Study of Models; English or Latin; on Simplicity in Style; on Brevity in Style; on Purity in Style; on Energy in Style; on Parts of Speech; on Punctuation; on Paraphrase; Hints for Essayists; on Controversy; with an *Appendix*, containing Exercises for Paraphrasing and for Punctuation, Subjects for Essays, with suggestions for their treatment, etc.

III. *The Epistolary Art—the Letter-Writer's Vade-Mecum*, with an Introductory Essay on Letters and Letter-Writers; Hints on Letter-Writing; Composition and the Structure of Sentences; Punctuation; a Dictionary of Blunders and Blemishes; Rules for Dividing Words into Syllables, and for the use of Prepositions in connection with Particular Words; a List of Homonymes, and of Verbs and their Participles; a Table of Mispronounced Words, etc.

It is believed that an attentive perusal of this volume will add much to the facility with which the art of correct and elegant composition can be acquired by the reader of its pages.

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INTRODUCTION.

"THERE are three difficulties in authorship," says the author of *Lacon*, "to write anything worth publishing, to find honest men to publish it, and to get sensible people to read it when written." To remove the chief of these stumbling stones is the aim of the present work, which has been undertaken in the belief that a few simple and practical rules for the guidance of beginners would remove much of that sheer ignorance which is the cause of so many literary failures. The chief incentives to authorship have always been "parts and poverty," and while the great growth of intellect in this age of general intelligence has increased the proportion of possible writers, the wages for good literary work are now distinctly worth winning.

At no former period has literature been so widely diffused as at the present day, and those who can look back over thirty or forty years must observe an increase in the number of readers and an improvement in the tone and standard of popular literature, which plainly prove that year by year the demand for books is growing greater, and that any writer who has mastered the difficulties which beset all beginners is sure of gaining a hearing sooner or later. For the nice adaptation of style to the station of the reader has now been brought to such perfection that we find every class provided with mental food convenient for its needs. There is scarcely a household, above the ranks of the miserably poor, where some magazine or weekly paper does not bring fresh thoughts and interests to brighten the monotonous round of hard-working lives. Homes where a borrowed

weekly paper was once the only literary amusement to be counted on, have now a wide choice offered them in the numerous cheap and excellent magazines whose number is so rapidly increasing. Every variety of cultivated taste—scientific, antiquarian, artistic, scholarly and critical, is now ministered to in the steady stream of literature which flows through those country homes where, a short time since, a certain number of books collected in the early history of the family was regarded as sufficient literary furniture, when eked out by a grave quarterly and a casual box from Mudie's. Writing his memories of the early years of the century, Serjeant Ballantine tells us that the magazines he remembers, then only amounted to about half-a-dozen, and with few exceptions they compare very ill with the almost countless periodicals now issued. Personalities and prejudices were openly cultivated in them. The disgraceful system of puffing the writers and their friends prevailed so widely that Christopher North boasted of the adroitness he had achieved in the art, whilst Macaulay sternly censured it as one of the most marked literary characteristics of his day, and eloquently appealed to English authors by their honour and their self respect to let their work win its own way by its own merits.

A comparison of the magazines of that day with those of the present shows a marked advance in literary ability, even in the least ambitious of them. Freshness and finish of style, we now find, distinguish the contributions in the place of the dull disquisitions, the borrowed wisdom, and the doubtful archæology which filled the old periodicals. Readers are more critical as well as more numerous, and the demand for good writing is so great that no one who can supply it need fear failure. But authors, unlike the proverbial critics, are not "ready-made," and if they do not literally require to "serve their trade," they often, in the initial stages of their career, require such help and guidance as this book proposes to give them, so as to spare themselves and the much-enduring editors they beset, a weary

waste of time before they discover their own powers and the best use of them.

Innumerable are the persons gifted with originality of thought and keen insight into life and character who fain would write, but that they fear to fail, who cannot muster the energy and courage without which talent is useless, and who cherish the common and entirely erroneous idea that only by means of personal influence can amateurs gain a hearing. Any writer who has achieved even the most modest success is besieged by requests from these feeble folk for introductions and assistance in making known their literary aspirations. If the importance of the plain rule, so emphatically insisted on in these pages, were only generally realized—that *the only sure passport to success is good work*—this common dream of struggling into print by clinging to those who are practically powerless to help any but themselves, would cease to cause bitter disappointments. People who believe they can write, and who mean to succeed, will trust to themselves alone, and by patient perfecting of style and matter, and due study of the hints contained in this book, will win for themselves that happiness which is one of the greatest we know—the first certainty of success.

"Before you attempt to write on any subject be quite certain that you can say something fresh about it," was the pencilled remark of a very distinguished historian, the editor of a famous magazine, when returning a rejected contribution. The first effect of his trenchant words on the recipient of them was a keen feeling of humiliation which seems to characterize the shock of rejection as peculiarly as does an intoxicating joy the first moment of realized success in letters. The unlucky aspirant, reading by the light of those severe remarks his rejected article, made the profound discovery that it was but "vacant chaff well meant for grain," and resolved to make the weighty words of the critic the test of all future work. And that writer, after many a bitter disappointment and defeat, had cause to be thankful for the advice so given; for in time

the kindly interest of another literary man, no other than Charles Dickens—ever ready to encourage even the faintest promise of ability—secured him a small success, and so by slow degrees he learnt the great lesson of how to write so as, without help or favour, to secure due payment for readable work.

The great requirements of a good literary style are summed up in this word "readable," so much in use in the profession of letters. The most ponderous learning on any subject and the most conscientious efforts to convey instruction cannot succeed without some graces of style. The art of being brief; of touching heavy subjects with a light hand; and of sparing all superfluous detail does not come by nature to all those who have something to say which is well worth writing, but till this art is gained the best efforts of the beginner must prove failures. It is not alone sufficient to have something fresh to say; for the rapidly developing judgment of the great mass of the public requires that it be well and brightly conveyed, and the priceless ornament of style is now of such importance that without it success is well nigh impossible. Carefully considered hints for its attainment will be found in this work, and it is scarcely possible to over-estimate its value to all who aim at success in literature.

"There are wrongers of subjects as well as writers on them," says Coleridge, and our English literary history abounds in mournful examples of solid and laborious works in which no reader can take delight. Crabbe tells us of how in the elder days of heavy literature—

> "Our patient fathers trifling themes laid by,
> And rolled o'er laboured works the attentive eye;
> Page after page the much enduring men
> Explored the deeps and shallows of the pen.
> Our nicer palates lighter labours seek,
> Cloyed with a folio number once a week."

And since Crabbe's day we have become even more imperative in our demand for a finished and yet easy

style in literature, and such a book as Grote's *Greece* —a perfect monument of patient research and inexhaustible learning—fails to please the cultivated minds it appeals to, because of the "fatal deficiency of style," which, as the *Times* reviewer pointed out, would, in some measure, prevent it from superseding the otherwise inferior works on the same subject which better pleased the public taste.

It cannot be too strongly impressed on beginners that one great secret of success lies in having "a good notion of style," such as Burnet attributes to Charles the Second. Rousseau's rule for letter-writing does not apply to deliberate authorship. "Begin," he says, "without knowing what you are going to say, and end without knowing what you have said." The opposite course is the one recommended by those whose success gives them the right to speak, and the opinion of all is best summed up by Disraeli when he says that mastery of your subject is the true secret of style. To know what you would say and to say it with freedom and with individuality is the great point. Those who by too great an effort after originality of manner fix attention on their style instead of on their subject, have fallen into one of the commonest errors of the present day. In too many cases an exquisitely finished method of saying very commonplace things is the only offering writers, who have been overpraised as "stylists," have to make to literature.

The first attempts of young writers cannot be expected to succeed, save in the rare cases of brilliantly gifted men and women who have suddenly dazzled the world by beautiful works which spring perfect from their godlike brains. Even amongst the best authors there has always been a large proportion who sighed over the impossibility of suppressing the early works on which they tried their prentice hands, and yet the first step must be taken before the writer can know his own powers. Doubtless much is sometimes learnt in suffering while the aspirant is bowed down by the curt rejection or cold reception which is so often his

portion. Keats, in a manly letter on the subject of the first unkind criticisms on "Endymion," says:

"I know my strength and weakness now, and I must have written it before finding them out. Had I been nervous about its being a perfect piece, and with that view asked advice, and trembled on every page, it would not have been written, for it is not in my nature to fumble. I leaped desperately into the sea and thereby have become better acquainted with its quicksands, and rocks, and soundings than if I had stayed on the green shore and took tea and comfortable advice. I was never afraid of failure for I would sooner fail than not be amongst the greatest."

This diffidence, so well described by the poet who did indeed win himself a place amongst the immortals in spite of the chilling reception of his first work, is, we are convinced, a much more general characteristic of beginners than the rash presumption with which they are more frequently credited. The story of Burns's early literary ventures is a pathetic example of how discouraging amateur criticism can be. "He may be a good man," he writes, when writhing under the patronising rebukes of a critical nonentity, "but he *crucifies* me. I cannot help shedding a tear to the memory of two songs that had cost me some pains and that I valued a good deal, but I must submit." And then this—the sweetest singer who ever sang the deep feelings of a passionately poetic nature—proceeds meekly to alter his best poems to please a pompous unknown, only remembered now because he had the honour of knowing Burns.

But inasmuch as the young author, however gifted he be in thought, however prepared for his work by long study, still stands in need of aid, this book is offered to him as a guide in the various branches of that great profession in which there is room for all who bring to their delightful work freshness of thought and skill in conveying it. And assuredly no art is so emphatically twice blessed as that of authorship. The mere happiness of writing and of losing oneself in one's subject is great, but beyond this there is the thrilling pleasure of success and the hope of being numbered

amongst those whose names are household words, and whose books have brightened and bettered their fellow men. It is but a commonplace, to dwell on the unending influence of books, and on the remarkable manner in which literary work, not great in itself, may call forth the best efforts of others. Miss Edgeworth's Irish tales inspired Scott to celebrate the beauties of his own dearly-loved country; Richardson's novels provoked Fielding to write that he might caricature them; admiration for Dickens awakened the powers of Bret Harte and gave us a new school of writing; the old edition of the "Faery Queen" lying on his mother's window seat made a poet of Cowley; Pope found his inspiration in Ogilby's Homer; and Erasmus learnt to write in his own perfect style by the loving study of Terence and Jerome.

And the pleasures of authorship are not merely dreams of a dim future but realities of the present—the moment of writing. Everyone knows how loth was Thackeray to shut up his puppet show and write "finis" when his books came to an end; how dear to the heart of Dickens were the men and women he created for us and with what regret he said farewell to them; and Trollope has recorded how he found it impossible to put a literary end to the characters he portrayed and delighted in. We have no instances, or perhaps none, of authors who gave up their art and ceased to write whilst write they could, and there must be something strangely fascinating in a profession which demands such unremitting work and yet gives its followers such unfailing happiness.

Great indeed is the change in the position of authors since the old days, when such bitter lamentations went up from the oppressed slaves of the pen. Then, only a scanty band of writers won their way to the front and carried off the few prizes that literature bestowed with so chary a hand. But when we read of their success we are apt to forget how small was the reading public of those days, how narrow was the class they appealed to during their lives, although they may be now universally read. Very limited, comparatively, was the circulation of the

famous *Spectator*, although Addison hoped that it was found in all quiet circles that met "for reading and tea and bread and butter." Now the works of any known author have a practically unlimited sphere of circulation. Now America and our colonies absorb vast numbers of our books. Now life on lonely sheep stations is enlivened by well-chosen libraries; the literary needs of soldiers, sailors and emigrants, and even of the temporary inmates of hospitals are provided for; and now, no one of the many schemes for elevating dreary lives is complete without a library as one of the most humanizing of influences. The craving for books, once awakened, grows rapidly into a fixed taste, and with the admiration for books the general respect for authors grows apace.

Macaulay has drawn a vivid picture of the miseries of writers who lived in an age when there were so few readers that the means of livelihood were not to be obtained even by the most unremitting work. In pathetic and memorable words he tells us how the best of them had to sue for some great man's favour to procure them any hope of earning even the barest necessaries; and going over the long roll of great names that illuminate our literary past, he shows that, till the days of Pope, no one of them had achieved independence by his art. Whilst Dryden, the greatest of all men of letters in his time, was glad at seventy years of age to take three hundred pounds for ten thousand verses, "which only he of living men could have written," Pope, at thirty, was owner of six thousand pounds made by his pen, and was living in such learned ease and affluence as had till then been unknown by English authors.

Since those days there has naturally been an increase in "the mob of gentlemen who write with ease," but even before the good days of authorship dawned, the profession was felt by those who followed it to be so glorious and so honourable that aspirants were never wanting, and Lintot's and Tonson's shops were never without their crowds of "lean men that looked like

good scholars" seeking work to do even at the poorest price, and meekly bearing the browbeatings of the then all-powerful publishers. And, save by the prophetic eye, which Ruskin holds to be one attribute of genius, these struggling men could see but small reward for their devotion to letters. In society they had no acknowledged place. Miss Berry, writing of the fashionable life of her girlhood, tells us that authors, actors and composers were all alike regarded as profligate vagrants. Lady Bradshaigh, the romantic admirer of the novels of Richardson, stooped to the meanness of writing under his portrait the name of Dickenson, lest her aristocratic friends should find that she could degrade herself so far as to be on friendly terms with even so famous an author. And in such comparatively recent times as Mrs. Radcliffe's, we find that most blood-curdling of authors declaring that the very thought of appearing as a novelist shocked her every feeling of delicacy, and that the sentiments of old gentility cherished by her relations made her authorship repugnant to them.

All this is strangely changed now. We have learnt to pay such honour to our literary men and women that everything concerning them is of interest to the reading public. Indeed, as we have lately seen in the cases of Dickens, Carlyle and Rossetti, their personal possessions become sacred and most valuable relics, eagerly competed for, and destined most probably to become in time national property like the few belongings of poor Goldsmith at South Kensington, which have so touching an interest for us when we remember how little reverence or love his own generation paid him.

As we have pointed out, a new race of readers has arisen, ever eager to welcome fresh literary lights. Publishers no longer bully and browbeat—their very rejections are softened by courtesy, and one was recently known to complain that so great is the change in the relationship between their authors and themselves that the simple and unwary publisher is more likely to be

drawn into the net spread abroad for him by astute writers, than to make large profits out of their confiding innocence. Without going so far as to agree with his opinion—which has at least the charm of originality—we must see that the improvement in the financial position of authors is distinctly marked.

Having thus tried to demonstrate the great pleasures and advantages which are to be found in the pursuit of literature, and in the cultivation of the undeveloped powers possessed by so many who would fain employ them did they but know how to begin, we confidently offer this work for their acceptance, believing it will assist them in turning the dream of literary success into a happy reality.

PURITY OF STYLE.

STYLE has been defined to be the peculiar manner in which a man expresses his conceptions through the medium of language. It differs from mere language or words. The words which an author employs may be unexceptionable, yet his style may be chargeable with great faults; it may be dry, stiff, feeble, affected. The style of an author is always intimately connected with his manner of thinking: it is a picture of the ideas which arise in his mind, and of the manner in which they arise. Hence the difficulty of drawing an exact line of separation between the style and the sentiment.

All that can be required of a writer is to convey his ideas clearly to the mind of others, and, at the same time, to clothe them in an advantageous dress. The two general heads of *perspicuity* and *ornament*, therefore, comprehend all the qualities of a good style. Perspicuity demands our chief care; for, without this quality, the richest ornaments of language only glimmer through the dark, and puzzle, instead of pleasing, the reader. An author's meaning ought always to be obvious, even to the most careless and inattentive reader, so that it may strike his mind, as the light of the sun strikes our eyes. We must study, not only that every reader may understand us, but that it shall be impossible for him to misunderstand us. If we are obliged to follow a writer with much care, to pause, and to read over his sentences a second time, in order to comprehend them fully, he will not long continue to please. Mankind are generally too indolent to relish so much labour: they

may pretend to admire the author's depth, after they have discovered his meaning; but they will seldom be inclined to bestow upon his work a second perusal.

In treating of perspicuity of style, it will be proper, in the first place, to direct our attention to single words and phrases, and afterwards to the construction of sentences.

Perspicuity, considered with respect to words and phrases, requires the qualities of *purity*, *propriety*, and *precision*. Of these, the first two are often confounded with each other, and indeed they are very nearly allied: a distinction however obtains between them. Purity of style consists in the use of such words, and such constructions as belong to the idiom of the language which we write; in opposition to words and phrases which are imported from other languages, or which are obsolete, or new-coined, or used without proper authority. Propriety of style consists in the selection of such words, as the best and most established usage has appropriated to those ideas which we employ them to express. It implies the correct and happy application of them, according to that usage, in opposition to vulgarisms, or low expressions, and to words and phrases which would be less significant of the ideas which we intend to convey. Style may be pure, that is, it may be strictly English without Scotticisms or Gallicisms, or ungrammatical and unwarranted expressions of any kind, and may nevertheless be deficient in propriety. The words may be unskilfully chosen, not adapted to the subject, nor fully expressive of the author's sentiments; he may have taken his words and phrases from the general mass of the English language, but his selection may have been injudicious.

Purity may justly be denominated grammatical truth. It consists in the conformity of the expression to the sentiment which the writer intends to convey; as moral truth consists in the conformity of the sentiment intended to be conveyed, to the sentiment actually entertained; and logical truth in the conformity of the sentiment to the nature of things. The opposite to

logical truth is error; to moral truth a lie; to grammatical truth a solecism.

The only standard by which the conformity implied in grammatical truth must be ascertained in every language, is the authorized, national, and present use of that language.

Grammatical errors, foreign idioms, and obsolete or new-coined words, were mentioned as inconsistent with purity of style. It will not be improper to collect a few hints concerning each of these faults.

GRAMMATICAL ERRORS.

It is not in consequence of any peculiar irregularity or difficulty inherent in the English language, that the general practice both of speaking and writing it, is chargeable with inaccuracy. That inaccuracy rather proceeds from its simplicity and facility; circumstances which are apt to persuade us that a grammatical study of our native tongue is altogether superfluous. Were the language less easy and simple, we should find ourselves under the necessity of studying it with greater care and attention. But we commonly take for granted, that we possess a competent knowledge of it, and are able on any occasion to apply our knowledge to practice. A faculty, solely acquired by use, conducted by habit, and tried by the ear, carries us on without the labour of reflection: we meet with no obstacles in our progress, or we do not perceive them; we find ourselves able to proceed without rules, and we never suspect that they may be of any use. A grammatical study of our own language frequently forms no part of the ordinary course of instruction, and we seldom apply ourselves to it of our own accord. This, however, is a deficiency which no other advantages can supply: much intercourse with good society, and a general acquaintance with the best authors, must undoubtedly be considered as excellent helps; but even these will hardly be sufficient. A critical knowledge of ancient

languages, and an intimate acquaintance with ancient authors, will be found still less adequate to the purpose: Dr. Bentley, the greatest critic and most able grammarian of the age in which he lived, was notably deficient in the niceties of his mother tongue.

Grammatical errors are so plentifully scattered over the pages of our eminent writers, that it will be no difficult task to select a sufficient number of examples.

Grammatical Errors in the Use of Pronouns.

We contributed a third more than the Dutch, who were obliged to the same proportion more than *us*.—*Swift's Conduct of the Allies.*

King Charles, and more than *him*, the duke, and the Popish faction were at liberty to form new schemes.—*Bolingbroke's Dissertation on Parties.*

Phalaris, who was so much older than *her*.—*Bentley's Dissertation on Phalaris.*

The drift of all his sermons was, to prepare the Jews for the reception of a prophet, mightier than *him*, and whose shoes he was not worthy to bear.—*Atterbury's Sermons.*

If the king gives us leave, you or I may as lawfully preach, as *them* that do.—*Hobbes's History of Civil Wars.*

What should we gain by it but that we should speedily become as poor as *them*.—*Alison's Essay on Macaulay.*

Sir Thomas More in general so writes it, although not many others so late as *him*.—*Trench's English Past and Present.*

In all these examples, the nominative cases of the pronouns ought to have been used. This will more plainly appear from the following resolution of the first illustration: "We contributed a third more than the Dutch, who were obliged to the same proportion more than *we* were obliged to."

The Goths, the Vandals, the Gepidæ, the Burgundians, the Alemanni, wasted each other's strength, and whosoever vanquished, *they* vanquished the enemies of Rome.—*Gibbon's Hist. of the Roman Empire.*

Cæsar having in this manner made an example which he supposed was to overawe all the nations of that neighbourhood, *he* withdrew with his army.—*Ferguson's Hist. of the Roman Republic.*

Who is the poet but lately arrived in Elysium, whom I saw Spenser lead in, and present *him* to Virgil?—*Lyttelton's Dialogues of the Dead.*

Here the pronouns *they*, *he*, and *him*, are redundant. In the last example, the accusative *whom* is understood before the verb *present:* "whom I saw Spenser lead in, and *whom I saw Spenser* present to Virgil."

For ever in this humble cell,
Let thee and *I*, my fair one, dwell.—*Prior.*

Gentle reader, let you and *I*, in like manner, endeavour to improve the enclosure of Mr. Carr.—*Southey's The Doctor.*

The construction requires *me* instead of *I*.

He, *whom* ye pretend reigns in heaven, is so far from protecting the miserable sons of men, that he perpetually delights to blast the sweetest flowerets in the garden of Hope.—*Hawkesworth's Adventurer.*

Syntax requires *who*, the nominative case to *reigns*, not *whom*, as if it were the accusative or objective case governed by *pretend*.

Whom do men say that I am?—*St. Matthew.*
Whom think ye that I am?—*Acts of the Apostles.*

In both these passages the translators should have written *who;* which is governed not by the verb *say* or *think*, but by the verb *am*.

These feasts were celebrated to the honour of Osiris, *whom* the Grecians called Dionysius, and *is* the same with Bacchus.—*Swift.*

Here the relative pronoun of the accusative case must be understood as the nominative to the verb *is*. The passage ought to have stood thus: "These feasts were celebrated to the honour of Osiris, whom the Grecians called Dionysius, and *who* is the same with Bacchus."

Who should I meet at the coffee house t'other night, but my old friend?—*Steele, Spectator.*

It is another pattern of this answerer's fair dealing, to give us hints that the author is dead, and yet to lay the suspicion upon somebody, I know not *who*, in the country.—*Swift's Tale of a Tub.*

My son is going to be married to I don't know *who*.—*Goldsmith's Good-natured Man.*

Here the construction requires *whom*.

Ye, which is the nominative and vocative plural of

the pronoun *thou*, some writers have inaccurately used as the accusative plural.

His wrath, which one day will destroy *ye* both.—*Milton.*

The more shame for *ye;* holy men I thought *ye.*—*Shakspeare.*

I feel the gales that from *ye* blow.—*Gray.*

But tyrants dread *ye*, lest your just decree
Transfer the power and set the people free.—*Prior.*

Grammatical Errors in the Use of Verbs.

The commonest error in the use of verbs is the disregard of the concord between the verb and its subject. This error most frequently occurs when the verb and its subject are widely separated, especially if some intervening noun, of a different number from that of the subject, immediately precede the verb. False concords frequently occur after *either* and *or*; *neither* and *nor;* the distributive pronouns, *each*, *everyone*, *everything;* the numerals, *much*, *more*, *many*, and *one;* the conjunctive phrase, *as well as*, and the preposition *with*, which is treated as though it were a conjunction. The following examples, selected from *Breen's Modern Literature*, will illustrate these remarks:—

Valentia is one of the most delightful cities which *is* to be found in Europe.—*Alison's Europe.*

Sully bought of Monsieur de la Roche Guyon one of the finest Spanish horses that ever *was* seen.—*Southey's Doctor.*

The terms in which the sale of a patent *were* communicated to the public.—*Junius's Letters.*

It is in such moments of gloom and depression that the immortal superiority of genius and virtue most strongly *appear.*—*Alison's Essay on Chateaubriand.*

The richness of her arms and apparel *were* conspicuous.—*Gibbon's Decline and Fall.*

Those whose profession or whose reputation *regulate* public opinion.—*Disraeli's Curiosities of Literature.*

Neither Charles nor his brother *were* qualified to support such a system.—*Junius's Letters.*

Each of these chimerical personages *come* from different provinces.—*Disraeli's Curiosities of Literature.*

Every one of this grotesque family *were* the creatures of national genius.—*Ibid.*

Everything that painting, music, and even place furnish, *were* called in to interest the audience.—*Alison.*

Foresight in preparation as well as energy in action *were* necessary to sustain their fortune.—*Ibid.*

Madame de Staël observes that much of the guilt and the misery which are vulgarly imputed to great talents, really *arise* from not having talent enough.—*Jeffrey's Essays.*

More than a century and a half *have* elapsed since the first publication of Gondibert.—*Disraeli's Quarrels of Authors.*

At present the trade is thought to be in a depressed state if *less* than a million of tons *are* produced in a year.—*Macaulay's Hist. of England.*

There *sleep* many a Homer and Virgil, legitimate heirs of their genius.—*Disraeli's Literary Character.*

The Duchy of Pomerania, with the island of Rugen *were* ceded by Sweden to the Danish crown.—*Alison's Europe.*

Concerning some of them little more than the names *are* to be learned from literary history.—*Hallam's Lit. of Europe.*

But the temper, as well as knowledge, of a modern historian, *require* a more sober and accurate language.—*Gibbon's Hist. of the Roman Empire.*

Magnus, with four thousand of his supposed accomplices, *were* put to death.—*Ibid.*

Those whom the splendour of their rank, or the extent of their capacity, *have* placed upon the summit of human life, have not often given any just occasion to envy in those who look up to them from a lower station.—*Johnson's Life of Savage.*

He knows not what spleen, languor, or listlessness, *are.*—*Blair's Sermons.*

The insolence or caprice of those mercenaries *were* often no less fatal to their friends, than their valour and discipline were formidable to their enemies.—*Robertson's Hist. of Charles V.*

The daring soul of the first Cæsar, or the deep policy of Augustus, *were* scarcely equal to the task of curbing the insolence of the victorious legions.—*Gibbon's Hist. of the Roman Empire.*

His ignorance or severity *were* alike unworthy of the important office with which he was entrusted. He gave laws which, according to the lively expression of an orator, seemed to be written, not with ink, but with blood; since death or banishment *were* his ordinary penalties for the most trivial offences.—*Gillies's Hist. of Greece.*

Neither death nor torture *were* sufficient to subdue the minds of Cargill and his intrepid followers.—*Fox's Hist. of James the Second.*

Each of these words *imply* some pursuit or object relinquished.—*Blair's Lectures.*

It is requisite that the language of an heroic poem should be both perspicuous and sublime. In proportion as *either* of these two qualities *are* wanting, the language is imperfect.—*Addison, Spectator.*

Neither of them *are* remarkable for precision.—*Blair's Lectures.*

We should reckon *every* circumstance which *enable* them to divide

and to maintain themselves in distinct and independent communities. —*Ferguson's Hist. of Civil Society.*

'Tis observable, that *every one* of the letters *bear* date after his banishment.—*Bentley's Dissert. on Themistocles's Epistles.*

Every invention known in the European art of war, as well as every precaution suggested by his long acquaintance with the Indian mode of fighting, *were* employed to ensure success.—*Robertson's Hist. of America.*

Here the distributive pronominal adjectives, ***each***, ***either***, ***neither***, and ***every***, are ungrammatically connected with verbs of the plural number.

None, which is a compound of ***no one***, is manifestly singular; but is sometimes improperly connected with a plural verb.

No nation gives greater encouragements to learning than we do; yet at the same time *none are* so injudicious in the application.—*Goldsmith on Polite Learning.*

None were permitted to enter the holy precincts, without confessing, by their servile bonds and suppliant posture, the immediate presence of the sovereign deity.—*Gibbon's Hist. of the Roman Empire.*

The following instances of false concord require no special elucidation:—

And Rebekah took goodly *raiment* of her eldest son Esau, which *were* with her in the house, and put them upon Jacob her youngest son.—*Genesis.*

The *number* of the names together *were* about an hundred and twenty.—*Acts of the Apostles.*

If the blood of bulls, and of goats, and the ashes of an heifer, sprinkling the unclean, *sanctifieth* to the purifying of the flesh, how much more shall the blood of Christ . . . purge your conscience from dead works?—*St. Paul's Epistle to the Hebrews.*

I have considered *what have* been said on both sides of the controversy.—*Tillotson's Sermons.*

One would think there *was* more *sophists* than one had a finger in this volume of letters.—*Bentley's Dissert. on Socrates's Epistles.*

There's *two* or *three* of us have seen strange sights.—*Shakspeare.*

The undisciplined fury and unarmed courage of the Pisidians *was* unable to check the progress of Alexander.—*Gillies's Hist. of Greece.*

A false concord in person frequently occurs when the subject of the sentence is the second person singular of the personal pronoun.

Thou great First Cause, least understood,
Who all my sense *confin'd*
To know but this, that thou art good,
And that myself am blind;
Yet *gave* me, in this dark estate,
To see the good from ill;
And, binding Nature fast in fate,
Left free the human will.—*Pope.*

——O thou my lips inspire
Who *touched* Isaiah's hallowed lips with fire.—*Pope.*

Nor thou, lord Arthur, shalt escape;
To thee I often call'd in vain,
Against that assassin in crape;
Yet *thou* could'st tamely see me slain;
Nor, when I felt the dreadful blow,
Or *chid* the dean, or *pinch'd* his spouse.—*Swift.*

To correspond with the pronoun *thou*, all these verbs ought to have been in the second person singular; instead of which, they are in the second person plural, as if they corresponded with the pronoun *you*. Writers generally have recourse to this mode of expression, that they may avoid harsh terminations.—The distinct forms of *thou* and *you* are often used promiscuously:

Base ungrateful boy! miserable as I am, yet I cannot cease to love *thee*. My love even now speaks in my resentment. I am still *your* father, nor can *your* usage form my heart anew.—*Goldsmith's Essays.*

Though the ministers of a tryant's wrath, to *thee* they are faithful, and but too willing to execute the orders which *you* unjustly imposed upon them.—*Orford's Castle of Otranto.*

The past participle should not be used instead of the past tense.

From liberty each nobler science *sprung*,
A Bacon brighten'd, and a Spenser *sung*.
—*Savage's Wanderer.*

And with my years my soul *begun* to pant
With feelings of strange tumult and soft pain.
—*Byron's Lament of Tasso.*

The imperfect tense should not be used for the perfect tense. Thus we may say, "I *wrote* to him last year," but not "I *have written* to him last year."

"When the time spoken of is connected with the ***present***, in some manner either expressed or implied, then the perfect tense should be used. . . . When the time spoken of is past, and there is nothing either expressed or implied to connect it with the present, the ***imperfect*** tense should be used."—(*Breen's Modern Literature and its Defects*). These rules are violated in the following examples:—

You may do what you ***have done*** a century ago, make the Catholics worse than Helots.—*Sydney Smith's Essays.*

It is now four hundred years since the art of multiplying books ***has been*** discovered.—*Disraeli's Curiosities of Literature.*

During the last century no prime minister, however powerful, ***has become*** rich in office.—*Macaulay's Hist. of England.*

The auxiliaries ***shall*** and ***will*** should be carefully discriminated. The following old rule will be found useful for this purpose:—

In the first person simply ***shall*** foretells;
In ***will*** a threat or else a promise dwells.
Shall in the second and the third does threat;
Will simply then foretells the future feat.

A similar caution should be observed in the use of ***would*** and ***should.***

Correct syntax is violated in the following examples:—

Without having attended to this, we ***will*** be at a loss, in understanding several passages in the classics.—*Blair's Lectures.*

If we look within the rough and awkward outside, we ***will*** be richly rewarded by its perusal.—*Gilfillan's Literary Portraits.*

I ***will*** be drowned and nobody ***shall*** see me.

We know to what cause our past reverses have been owing, and we ***will*** have ourselves to blame, if they are again incurred.—*Alison's Hist. of Europe.*

If I ***would*** declare them, and speak of them, they are more than can be numbered.—*Psalms* xl., 5.

This man was taken of the Jews and ***should*** have been killed of them.—*Acts* xxiii., 27.

If I should declare them and speak of them, they ***should*** be more than I am able to express.—*Psalms* xl., 6, *Prayer Book version.*

The perfect infinitive should not be used for the imperfect.

Gray might perhaps have been able *to have rendered* him more temperate in his political views.—*Southey's The Doctor.*

Those who would gladly have seen the Anglo-Saxon *to have predominated* over the Latin elements of our language.—*Trench's English Past and Present.*

That he was willing *to have made* his peace with Walpole is admitted by Mr. Scott.—*Jeffrey's Essays.*

In the foregoing examples, *to render*, *to predominate*, *to make*, should be substituted for the words in italics.

The tense in a subordinate clause should be consistent with that employed in the principal sentence. We may say, "Ye *will* not come unto me that ye *may* have life," or "Ye *would* not come unto me that ye *might* have life," but not "Ye *will* not come unto me that ye *might* have life.—(See *Rushton's Rules and Cautions in English Grammar.*

The sequence of tenses is incorrect in the following examples:—

Friend to my life, which *did* not you prolong,
The world *had granted* many an idle song.
—*Pope's Epistle to Arbuthnot.*

Some, who the depths of eloquence *have found*,
In that unnavigable stream *were drowned.*—*Dryden's Journal.*

The present participle should not be used, as it is in the following example, for the infinitive mood:—

It is easy *distinguishing* the rude fragment of a rock from the splinter of a statue.—*Gilfillan's Literary Portraits.*

Grammatical Errors in the Use of Participles.

Among the number of grammatical errors, may we be permitted to reckon the use of the past tense active, as the participle perfect passive.

I had no sooner *drank*, but (than) I found a pimple rising in my forehead.—*Addison, Tatler.*

Notwithstanding the prophetical predictions of this critic, I do not find that any science hath *throve* among us of late, so much as the minute philosophy.—*Berkeley's Minute Philosopher.*

Had he *wrote* English poetry in so unenlightened a period, the world would have lost his refined diction and harmonious versification.—*Warton's Observations on Spenser.*

Every book ought to be read with the same spirit, and in the same manner as it is *writ.*—*Fielding's Tom Jones.*

In this respect, the seeds of future divisions were *sow'd* abundantly.—*Bolingbroke's Dissertation on Parties.*

The court of Augustus had not *wore* off the manners of the republic.—*Hume's Essays.*

A free constitution, when it has been *shook* by the iniquity of former adminstrations.—*Bolingbroke's Idea of a Patriot King.*

He is God in his friendship, as well as his nature, and therefore we sinful creatures are not *took* upon advantages, nor consumed in our provocations.—*Souths' Sermons.*

Which some philosophers, not considering so well as I, have *mistook* to be different in their causes.—*Swift's Tale of a Tub.*

The greater regard was *show'd*, and the expectations rais'd higher, as these were of a base nature, or of a more noble, thriving, or innocent quality.—*Arbuthnot's Congress of Bees.*

And now the years a numerous train have *ran*,
The blooming boy is ripened into man.—*Pope's Odyssey.*

Moses tells us, that the fountains of the earth were *broke* open, or *clove* asunder.—*Burnet's Theory of the Earth.*

I easily forsee, that, as soon as I lay down my pen, this nimble operator will have *stole* it.—*Swift's Tale of a Tub.*

By this expedient, the public peace of libraries might certainly have been preserved, if a new species of controversial books had not *arose* of late years.—*Swift's Battle of the Books.*

The steps which lead to perfection are many; and we are at a loss on whom to bestow the greatest share of our praise; on the first or on the last who may have *bore* a part in the progress.—*Ferguson's Hist. of Civil Society.*

In these examples, the past tense active is used instead of the perfect participle. This confusion should upon every occasion be scrupulously avoided. The English language does not admit of any great variety of termination, but of such as it does admit, we ought duly to avail ourselves. It is certainly of advantage that the different modifications of verbs should be properly distinguished from each other.

Grammatical Errors in the Use of Adjectives.

Adjectives* which have a comparative or superlative

*The following adjectives, from their meaning, exclude the possibility of comparison, *e.g.*:—

almighty	eternal	square
chief	everlasting	supreme
circular	infinite	triangular
extreme	perpetual	universal
	perfect	

signification, do not admit the addition of the words *more*, *most*, or of the terminations *er*, *est*. The following passages are therefore liable to exception :—

The last are indeed *more preferable*, because they are founded on some new knowledge or improvement in the mind of man.—*Addison, Spectator.*

From these various causes, which in a greater or *lesser* degree affected every individual in the colony, the indignation of the people became general.—*Robertson's Hist. of America.*

The *chiefest* of which was known by the name of Archon among the Grecians.—*Dryden's Life of Plutarch.*

The two *chiefest* properties of air, its gravity and elastic force, have been discovered by mechanical experiments.—*Arbuthnot's Essay on Mathematical Learning.*

The *chiefest* and largest are removed to certain magazines they call libraries.—*Swift's Battle of the Books.*

The *extremest* parts of the earth were meditating a submission.—*Atterbury's Sermons.*

Money, in a word, is the *most universal* incitement of human misery.—*Gibbon's Decline and Fall.*

When only two objects are compared together, it is improper to use the superlative degree. It is proper to say the *more* elegant of the two, the *most* elegant of the three. This obvious rule has however been neglected by various writers of eminence.

This was in reality the *easiest* manner of the two.—*Shaftesbury's Advice to an Author.*

In every well-formed mind this second desire seems to be the *strongest* of the two.—*Smith's Theory of Moral Sentiments.*

Were it not for this, the secondary rocks, being in position superincumbent on the primary, ought to be the *highest* of the two.—*Playfair's Illustrations of the Huttonian Theory.*

The question is not whether a good Indian or bad Englishman be *most* happy, but which state is desirable, supposing virtue and reason to be the same in both.—*Johnson's Life of Drake.*

Of impossibility there are no degrees; and we must therefore condemn such phraseology as occurs in the following quotations :—

As it was impossible they should know the words, thoughts, and secret actions of all men, so was it *more impossible* they should pass judgment on them according to these things.—*Whitby's Necessity of the Christian Revelation.*

It will every day be *more impossible* to engage in that occupation. *Edinburgh Review*, vol. xxi., p. 23.

The adjective *antiquarian* is not unfrequently used as a substantive, but the more legitimate form is *antiquary*.

Adjectives are sometimes improperly used as adverbs:

I shall endeavour to live hereafter *suitable* to a man in my station. —*Addison, Spectator.*

The queen having changed her ministry *suitable* to her own wisdom.—*Swift, Examiner.*

He behaved himself *conformable* to that blessed example.—*Sprat's Sermons.*

His expectations run high, and the fund to supply them is *extreme* scanty.—*Lancaster's Essay on Delicacy.*

I can never think so very *mean* of him.—*Bentley's Dissertation on Phalaris.*

There is *scarce* any society so wretched as to be destitute of some sort of weak provision against the injustice of their governors.—*Mackintosh's Discourse on the Study of the Law of Nature and Nations.*

The twofold action of heat to expand and to melt, could *scarce* be pointed out more clearly by any system of appearances.—*Playfair's Illustrations of the Huttonian Theory.*

In these examples, the idiom of the language requires the adverbs, *suitably*, *conformably*, *extremely*, *meanly*, and *scarcely*.

Grammatical Errors in the Use of Negative and Disjunctive Particles.

That *neither* partiality *or* prejudice appear, but that truth may everywhere be sacred.—*Dryden's Life of Plutarch.*

There is another use that, in my opinion, contributes rather to make a man learned than wise, and is *neither* capable of pleasing the understanding *or* imagination.—*Addison on Medals.*

These, like a hand with an inscription, can point out the straight way upon the road, but can *neither* tell you the next turnings, resolve your doubts, *or* answer your questions, like a guide that has traced it over, and perhaps knows it as well as his chamber.—*Temple on Ancient and Modern Learning.*

He was early charged by Asinius Pollio as *neither* faithful *or* exact.—*Ledwich's Antiquities of Ireland.*

Neither Cellarius *or* d'Anville have sufficiently attended to this object.—*Vincent's Voyage of Nearchus.*

He was *neither* an object of derision to his enemies, *or* of melancholy pity to his friends.—*Junius's Letters.*

The legitimate correlative of *neither* is *nor*.

We need not, *nor* do *not*, confine the purposes of God.—*Bentley's Sermons.*

In the growth and stature of souls as well as bodies, the common productions are of different sizes, that occasion no gazing, *nor no* wonder.—*Temple on Ancient and Modern Learning.*

I'll prove by twenty-five substantial reasons, that you're no composer, *nor* know *no* more of music than you do of algebra.—*Arbuthnot's Harmony in an Uproar.*

Nor is danger ever apprehended in such a government from the violence of the sovereign, *no* more than we commonly apprehend danger from thunder or earthquakes.—*Hume's Essays.*

Among them the people were obliged to consider, not what was safe, but what was necessary; and could *not* always defend themselves against usurpations, *neither* by legal forms, nor by open war, —*Ferguson's Hist. of the Roman Republic.*

In each of these sentences there is a double negative, which in English amounts to an affirmative.

In the following quotation *nor* is used for *or*:—

There are few scenes more affecting, *nor* which more deeply engage our sympathy.—*Disraeli's Calamities of Authors.*

FOREIGN IDIOMS.

The use of such constructions as belong to the idiom of another language, is, like every species of affectation, to be avoided. An author may sometimes happen to admit them through mere inadvertency, but he may likewise have recourse to them in order to display his erudition.

Solomon was of this mind; and I make no doubt but he made as wise and true proverbs as anybody has done since; *Him* only *excepted*, who was a much greater and wiser man than Solomon.—*Tillotson's Sermons.*

The affectation of foreign idioms is well exemplified in the following imaginary letter by Hannah Moore:—

Alamode Castle.

Dear Madam,

I no sooner found myself here than I visited my new apartments, which are composed of five pieces; the small room, which gives upon the garden is practised through the great one.

and there is no other issue. As I was exceeded with fatigue, I no sooner made my toilette, than I let myself fall upon a bed of repose when sleep came to surprise me. My lord and I are in the intention to make good cheer, and a great expense, and this country is in possession to furnish wherewithal, to amuse oneself. All that England has of illustrious—all that youth has of amiable, or beauty of ravishing sees itself in this quarter. Render yourself here then, my friend, and you shall find all that is assembled of best, &c.

Certain nouns, adjectives, and verbs require particular prepositions after them, *e.g.*:—

abhorrence of	differ from
access to	different from
accommodate to	disappointed in, of
accommodate with	divide between (two)
accompanied by	among (more than two)
accord with	emerge from
accuse of	enjoin upon
acquiesce in	foreign to
adapted to	healed of
adept in	impose upon
admonish of, by	independent of
affinity between, to	militate against
averse to	necessary to
blame for	opposite to
coincide with	prevail upon
compare with, to	reconcile to, with
compatible with	reflect upon
conformable with	rejoice at
consonant with	rely upon
conversant with	replete with
correspond with, to	sensible of
destitute of*	thirst after, for

I shall here subjoin some examples of prepositions, which, if not applied according to the idiom of other languages, are at least applied contrary to the general usage of our standard writers.

The only actions *to* (upon) which we have always seen, and still see all of them *intent*, are such as tend to the destruction of one another.—*Burke's Vindication of Natural Society.*

To (with) which, as Bishop Burnet tells us, the Prince of Orange was willing to comply.—*Bolingbroke's Dissertation on Parties.*

He had been perplexed with a long compliance *to* (with) foreign manners.—*Sprat's Life of Cowley.*

Your character, which I, or any other writer may now value ourselves *by* (upon) drawing, will probably be dropt, on account of the

* See Part III. page 75.

antiquated style and manner they are delivered in.—*Swift on the English Tongue.*

The discovery he made and communicated *with* (to) his friends. —*Swift's Tale of a Tub.*

The people being only convoked upon such occasions, as, by this institution of Romulus, fell *into* (under) their cognizance.—*Swift's Contests and Dissensions in Athens and Rome.*

Not from any personal hatred to them, but in justification *to* (of) the best of queens.—*Swift, Examiner.*

The wisest princes need not think it any diminution *to* (of) their greatness, or derogation *to* (from) their sufficiency, to rely upon counsel.—*Bacon's Essays.*

A supercilious attention to minute formalities, is a certain indication of a little mind, conscious *to* (of) the want of innate dignity.—*Hawkesworth's Almoran and Hamet.*

He found the greatest difficulty *of* (in) writing.—*Hume's Hist. of England.*

The esteem which Philip had conceived *of* (for) the ambassador. —*Ibid.*

The greatest difficulty was found *of* (in) fixing just sentiments.— *Ibid.*

The Christians were driven out of all their Asiatic possessions, in acquiring *of* which (in acquiring which) incredible numbers of men had perished.—*Robertson's View of Society.*

You know the esteem I have *of* (for) his philosophy.—*Kames's Law Tracts.*

Meanwhile the prudence of Gylippus profited *of* (by) the fame of his victory.—*Gillies's Hist. of Greece.*

He is so resolved *of* (on) going to the Persian court.—*Bentley's Dissert. on Themistocles's Epistles.*

Neither the one nor the other shall make me swerve *out of* (from) the path which I have traced to myself.—*Bolingbroke's Letter to Wyndham.*

I do likewise dissent *with* (from) the Examiner.—*Addison, Whig Examiner.*

Dr. Johnson (*with* (from) whom I am sorry to differ in opinion) has treated it as a work of merit.—*Scott's Critical Essays.*

Ovid, whom ye accuse *for* (of) luxuriancy of verse.—*Dryden on Dramatic Poesy.*

If policy can prevail *upon* (over) force.—*Addison's Travels.*

This effect we may safely say, no one beforehand could have promised *upon*.—*Hume's Hist. of England.*

A greater quantity may be taken from the heap, without making any sensible alteration *upon* (in) it.—*Hume's Essays.*

Every office of command should be intrusted to persons *on* (in) whom the parliament shall confide.—*Macaulay's History of England.*

All of which required abundance of finesse and delicatesse to manage with advantage, as well as a strict observance *after* (of) times and fashions.—*Swift's Tale of a Tub.*

The memory of Lord Peter's injuries produced a degree of hatred and spite, which had a much greater share *of* (in) inciting him than any regards *after* (for) his father's commands.—*Swift's Tale of a Tub.*

Among other foreign idioms we must class Scotticisms, of which the following are specimens* :—

amissing for *missing*
nothing ado for *to do*
as for *than*, *e.g.* I would rather go as stay
caution for *security*
comes to be for *becomes*
coarse (applied to wicked) for *bad*
counting for *arithmetic*
corn for *oats*
cloth-brush for *clothes-brush*
deal for *plank*
feel a smell for *smell a smell*
first for *next*
flesher for *butcher*
flower for *nosegay*
half-six for *half-past five*
ten minutes *from* ten for *to* ten
harvest for *autumn*
hirer for *lender* on hire
labour for *till*
large for *plentiful*
learn for *teach*
meat for *food*
mind for *remember*
napkin for *handkerchief*
overly for *superficial*
pled for *pleaded*
policies for *pleasure grounds*
presently for *at present*
rove for *rave*
scarce for *short of*
shearer for *reaper*
soft for *wet*
sort for *put in order*
spice for *pepper*
subjects for *effects*
sweet butter for *fresh*
thereby for *thereabout*
tradesman for *artisan*
weary for *become weary*
whenever for *as soon as*
wife for *woman*
writer for *attorney*
yard for *garden*

There are likewise many provincial idioms, peculiar to Ireland, such as "county Clare," and "island Magee," used instead of "the county of Clare," and "the island of Magee." A plentiful harvest of barbarous phraseology is to be gathered in America, where the changes in the English language have been so considerable, as in many cases to render it unintelligible to an Englishman. Many Americanisms, however, such as *talented*, *progress* (verb), *locate*, &c., have more or less naturalized themselves in England.

EXERCISES ON THE RULES OF ENGLISH SYNTAX.

Correct or justify the following sentences, stating your reason in each case :—

* Mainly taken from Bain's Higher English Grammar.

1. Now either spoke, as hope or fear impressed
Each their alternate triumph in the breast.

2. He was neither learned in the languages nor in philosophy.

3. I was going to have written him a letter.

4. The dead are only happy and the dying.

5. These kind of knaves I know.

6. Death only this mysterious truth unfolds.

7. The beaux of that day used the abominable art of painting their faces as well as their women.

8. The Old and New Testaments are to be had in this form.

9. When men grow virtuous in their old age, they only make a sacrifice to God of the devil's leavings.

10. Others killed partridges; he only killed time.

11. The sun has rose and gone to bed,
Just as if Partridge were not dead.

12. But the greatest error of all the rest, is the mistaking or misplacing of the last or farthest end of knowledge.

13. Think only of the past as its remembrance gives you pleasure.

14. The mechanism of clocks and watches were totally unknown.

15. Wolsey left at his death many buildings, which he had begun, in an unfinished state, and which no one expects to see complete.

16. The negroes are to appear at church only in their boots.

17. The palace of Pizarro, together with the houses of service of his adherents, were pillaged.

18. He did not pretend to extirpate French music, but only to cultivate and civilize it.

19. The great original author of Hudibras has been censured for exposing to ridicule Sir Samuel Luke, under whose roof he dwelt, in the grotesque character of his hero.

20. I expected to hear from him.

21. As Dr. Wallis hath long ago observed.

22. Everybody has a right to look after their own interests.

23. Breathing with ease is a blessing of every moment; yet of all others it is that which we possess with the least consciousness.

24. Who did you give it to?

25. How unfortunate then was James Naylor, who desirous of entering Bristol on an ass, Hume informs us that all Bristol could not afford him one.

26. The mate of a British vessel then laying at anchor in Boston harbour brought the news.

27. I hope that I will be excused for repeating what I said some years ago.

28. It is an hereditary aristocracy which alone can be depended upon in such a contest, because it only possesses lasting interests which are liable to be affected by the efforts of tyranny.

29. She is older them me.

30. For him through hostile camps I wend my way;
For him thus prostrate at thy feet I lay.

31. Each of the daughters are to have a separate share.
32. Changed to a worser shape thou canst not be.
33. This man may claim a place in the temple of glory which he has not filled.
34. She cannot love, nor take no shape nor project of affection.
35. He trusted to have equalled the Most High.
36. Words interwove with sighs found out their way.
37. The assertions of this author are easier detected.
38. I do not think anyone to blame for taking due care of their health.
39. In proportion as either of these two qualities are wanting, the language is imperfect.
40. He offered a great recompense to whomsoever would help him.
41. A few hours of intercourse is enough for forming a judgment on the case.
42. And thus the son the fervent sire addressed.
43. Severe the doom that length of days impose,
To stand sad witness of unnumbered woes.
44. And virgins smiled at what they blushed before.
45. The witch, she held the hair in her hand.
46. Bitter constraint and sad occasion dear,
Compels me to disturb your season due.
47. He laid in bed until nine o'clock.
48. The book has laid on the table ever since we came here.
49. He was not honoured with this reward, but with the approbation of the people.
50. Doth he not leave the ninety and nine and goeth into the mountains, and seeketh that which is gone astray?
51. The sun upon the calmest sea
Appears not half so bright as thee.
52. The king of Israel and the king of Judah sat either of them on his throne.
53. Every one of these letters bear date after his banishment.
54. Yet you, my creator, despise and spurn me, thy creature, to whom thou art bound by ties only dissoluble by the annihilation of one of us.
55. Who of those who believed in you have I ever treated so cruelly?
56. There is betwixt that smile we would aspire to,
That sweet aspect of princes and our ruin,
More pangs and fears than wars or woman have.
57. If you were here, you would find three or four in the parlour, whom, you would say, passed their time agreeably.
58. On either side of the river was the tree of life.
59. Nothing but frivolous amusements please the people.
60. If reasons were as plenty as blackberries, I would give no man a reason on compulsion.
61. Either a pestilence or a famine, a victory or a defeat, an

oracle of the gods or the eloquence of a daring leader, were sufficient to impel the Gothic arms.

62. Cross at her swift glance the vivid fires,
As swift again each pointed flame retires.

63. We seldom or ever see those forsaken who trust in God.

64. This England never did, nor never shall
Lie at the proud foot of a conqueror.

65. For thoughts are only criminal when they are first chosen, and then voluntarily continued.

66. This tragedy is alike distinguished for the lofty imagination it displays, and for the tumultuous vehemence of the actor.

67. The American Indian exhibits a degree of sagacity which almost appears miraculous.

68. A masterly mind was equally wanting in the field and in the cabinet.

69. It appeared to be her who opened the letter.

70. Whom do you think it was?

71. You will find the quotation in the third or fourth pages.

72. The cherished plan of publication between Leicester and I was then announced.

73. The literature of France, Germany, and England, are at least as necessary for a man born in the nineteenth century, as that of Rome and Athens.

74. Neither flatter or contemn the rich or the great.

75. This thoroughfare is only to be used by persons having business at the house.

76. The ransom of a man's life are his riches.

77. When a string of such sentences occur the effect is disagreeable.

78. None but the brave deserve the fair.

79. I have not wept this forty years.

80. Your opinion is different to his.

81. Thou art a girl as much brighter than her,
As he is a poet sublimer than me.

82. We know to what causes our past reverses have been owing, and we will have ourselves to blame if they are again incurred.

83. Money, in a word, is the most universal incitement of human misery.

84. It were worth while contrasting its estimate of Mahometanism with that of Carlyle.

85. This paper should properly have appeared to-morrow.

86. That he was willing to have made his peace with Walpole is admitted by Mr. Scott.

87. These bad persons throw dust in men's eyes, so that they cannot see how blind they are.

88. Of this admirable work a subsequent edition has been published in 1820.

89. Two more guns were sent for from Waterford.

90. The greater part of their captives were satisfied.

91. Homer as well as Virgil were translated and studied on the banks of the Rhine.

92. An officer on European and on Indian service are in very different situations.

93. They only forgot to observe that in the first ages of society, a successful war against savage animals is one of the most beneficial labours of heroism.

94. He laid his hand upon the ocean's mane,
And played familiar with his hoary locks.

95. In every parallelogram any of the parallelograms about the diameter, together with the two complements, are called a gnomon.

96. To one so gifted in the prodigality of heaven, how can we approach in any other attitude than that of prostration?

97. Indeed, were we to judge of German reading habits from these volumes of ours, we should draw quite a different conclusion to Paul's.

98. When the Emperor Alexander elevated the standard of the cross, he invoked the only power that ever has, or ever will, arrest the march of the final revolution.

99. The more accurately we search into the human mind, the stronger traces we everywhere find of his wisdom who made it.

100. No people ever was more readily assailed by the sword of conquest than those of this country; nor had its chains, to appearance, more firmly riveted round their necks.

101. It is to this last feature in the supposed Game Laws to which we intend to confine our notice.

102. He thus succeeded in at last combating the revolution with its own weapons, and at the same time detaching from them the moral weakness under which it laboured. He met it with its own forces; but he rested their efforts on a nobler principle.

103. It is not worthy of the power of its author, who can, and has, at other times, risen into much loftier ground.

104. The following facts may, or have been, adduced as reasons on the other side.

105. The silk-merchants, the grocers, the confectioners, conspired together to adulterate the articles in which they dealt in a thousand ways.

PROPRIETY OF STYLE.

PROPRIETY of style stands opposed to vulgarisms or low expressions, and to words and phrases that would be less significant of the ideas which we mean to convey. An author may be deficient in propriety by making choice of such words as do not express the idea which he intends, but some other which only resembles it; or such as express that idea, but not fully and completely. He may also be deficient in this respect by making choice of words or phrases, which habit has taught us to regard as mean and vulgar.

All that I propose in relation to this subject, is to collect from the writings of different authors a considerable number of vulgar phrases.

These and many other particulars might easily *choke* the faith of a philosopher, who believed no more than what he could deduce from the principles of nature.—*Dryden's Life of Plutarch.*

The kings of Syria and Egypt, the kings of Pergamus and Macedon, without intermission *worried* each other for above two hundred years.—*Burke's Vindication of Natural Society.*

Every year a new flower in his judgment *beats* all the old ones, though it is much inferior to them both in colour and shape.—*Mandeville on the Nature of Society.*

I am wonderfully pleased when I meet with any passage in an old Greek or Latin author that is not *blown upon*, and which I have never met with in a quotation.—*Addison, Spectator.*

Learning and the arts were but then *getting up*.—*Hurd's Dialogues.*

We enter into their gratitude towards those faithful friends who did not desert them in their difficulties; and we heartily *go along with* their resentment, against those perfidious traitors who injured, abandoned, or deceived them.—*Smith's Theory of Moral Sentiments.*

It was but *of a piece*, indeed, that a ceremony conducted in defiance of humanity, should be founded in contempt of justice.—*Melmoth's Letters of Fitzosborne.*

It is well if the reader, without rejecting *by the lump*, endeavour patiently to gather the plain meaning.—*Kames's Elements of Criticism.*

Eloquence, style, composition, and *such like* have already been so frequently and so fully treated by various writers, that it seems scarcely justifiable to resume them.—*Leland's Dissertations on Eloquence.*

Rabelais had too much *game* given him *for satire* in that age by the customs of courts and of convents, of processes and of wars, of schools and of camps, of romances and legends.—*Temple on Poetry.*

One would think there was (*were*) more sophists than one *had a finger* in this volume of letters.—*Bentley on Socrates's Epistles.*

I had as lief say a thing after him as after another.—*Lowth's Letter to Warburton.*

If all these were exemplary in the conduct of their lives, things would soon *take a new face*, and religion receive a mighty encouragement.—*Swift on the Advancement of Religion.*

Nor would he do it to maintain debate, or show his wit, but plainly tell me *what stuck with him.*—*Burnet's Life of Rochester.*

It *fell out* unfortunately that two of these principal persons *fell out*, and had a fatal quarrel.—*Clarendon's Life.*

This is worse than the description of the children sliding on the ice, all on a summer day; of whom we are told, "It so *fell out* that they *fell in*."

Content, therefore, I am, my lord, that Britain stands in this respect as she now does. Able enough she is at present *to shift for herself.*—*Shaftesbury's Letter concerning Design.*

What is it but a kind of rack that forces men to say *what they have no mind to?*—*Cowley's Essays.*

Whoever is in the least acquainted with Grecian history must know that their legislator, by the severity of his institutions, formed the Spartans into a robust, hardy, valiant nation, *made* for war.—*Leland's History of Philip.*

He therefore *made* rhyming tragedies, till, by the prevalence of manifest propriety, he seems to have grown ashamed of *making* them any longer.—*Johnson's Life of Dryden.*

From that time he resolved to *make* no more translations.—*Johnson's Life of Pope.*

It is my design to comprise in this short paper, the substance of those numerous dissertations the critics have *made* on the subject.—*Pope's Discourse on Pastoral Poetry.*

A few reflections on the rise and progress of our distemper, and the rise and progress of our cure, will help us of course to *make* a true judgment.—*Bolingbroke's Dissertation on Parties.*

This application of the verb *make* is somewhat awkward, as well as familiar. To make tragedies, to make translations, to make dissertations, to make judgments, are

expressions which ought very cautiously to be admitted into a dignified composition.

A vulgar expression, says Longinus, is sometimes much more significant than an elegant one. This may readily be granted; but however significant it may be, no expression should be used that is below the dignity of the subject treated.

The following quotation will serve to show how the most beautiful descriptions of poetry may be deformed by the introduction of one low or vulgar expression.

'Tis night, dread night, and weary Nature lies
So fast as if she never were to rise;
No breath of wind now whispers thro' the trees,
No noise at land, nor murmur in the seas;
Lean wolves forget to howl at night's pale noon,
No wakeful dogs bark at the silent moon,
Nor bay the ghosts that glide with horror by
To view the caverns where their bodies lie;
The ravens perch, and no presages give,
Nor to the windows of the dying cleave;
The owls forget to scream; no midnight sound
Calls drowsy Echo from the hollow ground;
In vaults the walking fires extinguished lie;
The stars, heaven's sentries, *wink*, and seem to die.—*Lee.*

The practice of describing objects and circumstances peculiar to ancient times, by terms characteristic of modern institutions and manners, may safely be classed among the chief improprieties of style. Gavin Douglas, the celebrated bishop of Dunkeld, has exhibited many curious instances of this practice in his Scottish version of the Æneid: the Sibyl, for example, is converted into a nun, and admonishes Æneas, the Trojan baron, to persist in counting his beads. This plan of applying the language of modern life to describe the past, has been adopted by much later writers: many preposterous instances occur in Dr. Blackwell's Memoirs of the Court of Augustus; and Dr. Middleton, who, if not a more learned, is certainly a more judicious writer, has in his Life of Cicero been repeatedly betrayed into the same species of affectation. Balbus was general of the *artillery* to Cæsar; Cicero procured a *regiment* for

Curtius; Tedius took the body of Clodius into his *chaise;* Cœlius was a young *gentleman* of equestrian rank. In the following passage, which is Dr. Doig's translation of a quotation from the scholiast on Pindar, we encounter *ladies* at a very early period in the history of society; inasmuch as they are found in the very act of discovering the use of petticoats: "The same *ladies*, too, from a sense of decency, invented garments made of the bark of trees."

PRECISION OF STYLE.

THE third quality which enters into the composition of a perspicuous style, is precision. This implies the retrenching of all superfluity of expression. A precise style exhibits an exact copy of the writer's ideas. To write with precision, though this be properly a quality of style, he must possess a very considerable degree of distinctness in his manner of thinking. Unless his own conceptions be clear and accurate, he cannot convey to the minds of others a clear and accurate knowledge of the subject which he treats.

Looseness of style, which is properly opposed to precision, generally arises from using a superfluity of words. Feeble writers employ a multitude of words to make themselves understood, as they imagine, more distinctly; but, instead of accomplishing this purpose, they only bewilder their readers. They are sensible that they have not caught an expression that will convey their precise meaning; and therefore they endeavour to illustrate it by heaping together a mass of ill-consorted phrases. The image which they endeavour to present to our mind, is confused and inconsistent. When an author speaks of his hero's *courage* in the day of battle,

the expression is precise, and I understand it fully; but if, for the sake of multiplying words, he should afterwards extol his *fortitude*, my thoughts immediately begin to waver between those two attributes. In thus endeavouring to express one quality more strongly, he introduces another. *Courage* resists danger, *fortitude* supports pain. The occasion of exerting each of those qualities is different: and being led to think of both together when only one of them should be presented to me, I find my view rendered unsteady, and my conception of the hero indistinct.

An author may be very intelligible, without being precise. He uses proper words, and proper arrangements of words; but as his own ideas are loose and general, he cannot express them with any great degree of precision. Few authors in the English language are more easily understood than Archbishop Tillotson and Sir William Temple, yet neither of them can pretend to much precision; they are loose and diffuse, and very often do not select such expressions as are adapted for conveying simply the idea which they have in view.

All subjects do not require to be treated with the same degree of precision. It is requisite that in every species of writing this quality should in some measure be perceptible; but we must at the same time be upon our guard, lest the study of precision, especially in treating subjects which do not rigidly require it, should betray us into a dry and barren style; lest, from the desire of pruning more closely, we retrench all copiousness and ornament. A deficiency of this kind may be remarked in the serious compositions of Swift.

To unite copiousness with precision, to be flowing and graceful, and at the same time correct and exact in the choice of every word, is one of the highest and most difficult attainments in writing. Some species of composition may require more of copiousness and ornament, others more of precision and accuracy; and even the same composition may, in different parts, require a difference of style; but these qualities must never be totally sacrificed to each other.

"If," says Dr. Armstrong, "I *was* to reduce my own private idea of the best language to a definition, I should call it the shortest, clearest, and easiest way of expressing one's thoughts, by the most harmonious arrangement of the best chosen words, both for meaning and sound. The best language is strong and expressive, without stiffness or affectation; short and concise, without being either obscure or ambiguous; and easy, and flowing, and disengaged, without one undetermined or superfluous word."*

The want of precision is an unpardonable error in a writer who treats of philosophical subjects. On this account, the style of Lord Shaftesbury is highly exceptionable. The noble author seems to have been well acquainted with the power of words; those which he employs are generally proper and sonorous; and his arrangement is often judicious. His defect in precision is not so much imputable to indistinctness of conception, as to perpetual affectation. He is fond to excess of the pomp and parade of language; he is never satisfied with expressing anything clearly and simply; he must always give it the dress of state and majesty. Afraid of delivering his thoughts arrayed in a mean and ordinary garb, and allured by an appearance of splendour, he heaps together a crowd of superfluous words, and inundates every idea which he means to express with a torrent of copious loquacity. Hence perpetual circumlocutions, and many words and phrases employed to describe what would have much better been described by one. If he has occasion to introduce any author, he very rarely mentions him by his proper name. In the treatise entitled *Advice to an Author*, he employs two or three successive pages in descanting upon Aristotle, without naming him in any other manner than as "the master critic," "the prince of critics," "the consummate philologist," "the grand master of art," "the mighty genius and judge of art." In the same manner "the grand poetic sire," "the philosophical patriarch,"

* Armstrong's Miscellanies, vol. ii., p. 133

and "his disciple of noble birth and lofty genius," are the only names by which he condescends to designate Homer, Socrates, and Plato. This method of distinguishing persons is extremely affected, but it is not so contrary to precision as the frequent circumlocutions which he employs to express the powers and affections of the mind. In one passage, he denominates the moral faculty, "that natural affection and anticipating fancy, which makes the sense of right and wrong." When he has occasion to mention self-examination, or reflection on our own conduct, he speaks of it as "the act of a man's dividing himself into two parties, becoming a self-dialogist, entering into partnership with himself, and forming the dual number practically within himself."

In the following paragraph he wishes to shew, that by every vicious action, we injure the mind as much as a man would injure his body by swallowing poison, or inflicting on himself a wound.

> Now, if the fabric in the mind or temper appeared to us such as it really is; if we saw it impossible to remove hence any one good or orderly affection, or to introduce an ill or disorderly one, without drawing on in some degree, that dissolute state which, at its height, is confessed to be so miserable; it would then undoubtedly be confessed, that since no ill, immoral, or unjust action can be committed, without either a new inroad and breach on the temper and passions, or a farther advancing of that execution already done; whoever did ill, or acted in prejudice of his integrity, good nature, or worth, would of necessity act with greater cruelty towards himself, than he who scrupled not to swallow what was poisonous, or who with his own hands should voluntarily mangle or wound his outward form or constitution, natural limbs or body.—*Shaftesbury's Inquiry concerning Virtue.*

Such superfluity of words is offensive to every reader of a correct taste, and produces no other effect than that of perplexing the sense. To commit a bad action, is first, "to remove a good and orderly affection, and to introduce an ill or disorderly one;" next it is, "to commit an action that is ill, immoral, or unjust;" and then "to do ill, or to act in prejudice of integrity, good nature, or worth." Nay, so very simple a thing as a man's wounding himself, is, "to mangle or wound

his outward form or constitution, natural limbs or body."

Dr. Crombie has justly remarked, "that a due attention to accuracy of diction is highly conducive to correctness of thought. For, as it is generally true that he whose conceptions are clear, and who is master of his subject, delivers his sentiments with ease and perspicuity, so it is equally certain that, as language is not only the vehicle of thought, but also an instrument of invention, if we desire to attain a habit of conceiving clearly, and thinking correctly, we must learn to speak and write with accuracy and precision."*

SYNONYMOUS WORDS.

MANY words are accounted synonymous, which are not so in reality; and indeed it may reasonably be disputed whether two words can be found in any language, which express precisely the same idea. However closely they may approximate to each other in signification, the discriminating eye of the critic can still discover a line of separation between them. They agree in expressing one principal idea, but always express it with some diversity in the circumstances; they are varied by some accessory idea which severally accompanies each of the words, and which forms the distinction between them.

As they are like different shades of the same colour, an accurate writer can employ them to great advantage, by using them so as to heighten and to finish the picture which he gives us. He supplies by the one what was wanting in the other, and so adds to the force, or to the lustre of the image which he means to exhibit.

*Crombie's Etymology and Syntax of the English Language, p. 429, 3d. edit.

But, with a view to this end, he must be extremely attentive to the choice which he makes of them; for the generality of writers are apt to confound them with each other, and to employ them with promiscuous carelessness, merely for the sake of filling up a period, or of diversifying the language. By using them as if their signification were precisely the same, they unwarily involve their ideas in a kind of mist.

Many instances might be given of a difference in meaning between words reputed synonymous. The following instances may themselves be of some use; and they will besides serve to show the necessity of attending, with the utmost care, to the exact significations of words, if ever we would write with propriety or precision.

To abandon, forsake, relinquish, give up, desert, leave, quit.—A man forsakes his mistress, abandons all hope of regaining her lost esteem, relinquishes his pretensions in favour of another; gives up a place of trust which he holds under government, deserts his party, leaves his parents in affliction, and quits the kingdom for ever.

To abhor, detest.—To abhor, imports, simply, strong dislike; to detest, imports also strong disapprobation. A man abhors being in debt; he detests treachery.

Active, assiduous, sedulous, diligent, industrious.—The king is happy who is served by an active minister, ever industrious to promote his country's welfare, nor less diligent to obtain intelligence of what is passing at other courts, than assiduous to relieve the cares of his royal master, and sedulous to study the surest methods of extending the commerce of the empire abroad, while he lessens all burdens upon the subjects at home.

To avow, acknowledge, confess.—Each of these words signifies the affirmation of a fact, but in very different circumstances. To avow, supposes the person to glory in it; to acknowledge,* supposes a small degree of de-

* *Confess* implies a greater amount of spontaneity than *acknowledge*. We *acknowledge* a fault when we are taxed with it; we *confess* it when we admit it without being taxed.

linquency, which the acknowledgement compensates; to confess, supposes a higher degree of criminality. A patriot avows his opposition to a corrupt ministry, and is applauded; a gentleman acknowledges his mistake, and is forgiven; a prisoner confesses the crime of which he stands accused, and is punished.

Austerity, severity, rigour.—Austerity relates to modes of living or behaviour; severity of thinking; rigour of punishing. To austerity is opposed effeminacy; to severity relaxation; to rigour clemency. A hermit is austere in his life; a casuist severe in his application of moral principles; a judge rigorous in his sentences.

Authentic, genuine.—No two words are more frequently confounded, though their signification is sufficiently clear and distinct. Authentic refers to the character of a document; genuine, to the connexion between any production and its reputed author. We speak with correctness of the authenticity of Buchanan's history, and of the genuineness of the poems ascribed to Ossian; but the authenticity of Ossian's poems, properly denotes the authority of those poems in an historical point of view. Several works have however appeared under the title of dissertations on the *authenticity* of Ossian's poems.

Capacity, ability.—Capacity relates to the mind's susceptibility of receiving impressions; ability to its power of making active exertions. The earl of Clarendon, being a man of extensive capacity, stored his mind with a variety of ideas; which circumstance contributed to the successful exertion of his vigorous abilities.

Custom, habit.—Custom respects the action, habit the actor. By custom, we mean the frequent repetition of the same act; by habit, the effect which that repetition produces on the mind or body. By the custom of walking often in the streets, one acquires a habit of idleness.

A difficulty, an obstacle.—A difficulty embarrasses, an obstacle stops us. The first generally expresses something arising from the nature and circumstances of the affair; the second, something arising from a foreign

cause. Philip found difficulty in managing the Athenians, on account of their natural dispositions; but the eloquence of Demosthenes was the great obstacle to his designs.

To distinguish, separate.—We distinguish what we do not wish to confound; we separate what we wish to remove. Objects are distinguished from each other by their qualities; they are separated by the distance of time or place.

Entire, complete.—A thing is entire by wanting none of its parts; complete by wanting none of its appendages. A man may be master of an entire house, which has not one complete apartment.

Equivocal, ambiguous.—An equivocal expression has one sense open, and designed to be understood; another sense concealed, and understood only by the person who uses the expression. An ambiguous expression has apparently two senses, and leaves us at a loss which of them to prefer. An equivocal expression is used with an intention to deceive; an ambiguous one, when purposely adopted, with an intention to give full information. An honest man will refrain from employing an equivocal expression; a confused man may often utter ambiguous terms without any design.

Haughtiness, disdain.—Haughtiness is founded on the high opinion which we entertain of ourselves; disdain, on the mean opinion which we entertain of others.

To invent, to discover.—To invent, signifies to produce something totally new; to discover, signifies to find out something which was before hidden. Galileo invented the telescope; Harvey discovered the circulation of the blood.

Only, alone.—Only imports that there is no other object of the same kind; alone imports being unaccompanied by any other object. An only child is one that has neither brother nor sister; a child alone, is one that is left by itself. There is a difference, therefore, in precise language, between these two phrases, "Virtue only makes us happy;" and "Virtue alone makes us happy." Virtue only makes us happy, implies that

nothing else can produce the effect. Virtue alone makes us happy, implies that virtue, unaccompanied with other advantages, makes us happy. In the following sentence, Mr. Gibbon has employed the two words as if they were perfectly synonymous: "Of the nineteen tyrants, Tetricus *only* was a senator; Piso *alone* was a noble." In the subsequent passage of Dr. Robertson's History of Charles V. the word *only* ought apparently to have been substituted for *alone;* "Duels, which at first could be appointed by the civil judge *alone*, were fought without the interposition of his authority, and in cases to which the law did not extend."

Pride, vanity.—Pride is a word of more extensive signification, and is sometimes applied in a favourable sense; we speak of honest, as well as of low pride. Vanity, which always refers to inconsiderable objects, is never mentioned with commendation. A man may be too proud to be vain. "Pride," says Dr. Brown, "is often confounded with vanity, from which it differs, both in its essence and its effects. The vain, as well as the proud man, is enamoured of his own qualities and circumstances, and deems them superior to those of others. But, as the constant object of the former is applause, he is continually displaying his talents, his virtues, or his dignity, in order to obtain it. Sensible of his dependence on mankind, for that commendation at which he is always aiming, he endeavours to insure their admiration, although he excite, at the same time, their contempt. The proud man, on the contrary, disdains even commendation as a favour, but claims it as a debt, and demands respect as an homage to which he is entitled. Reverence is not a prize which he must win, but a property which it is injustice to withhold from him. The vain are objects of ridicule, but not of detestation. The proud are both contemptible and odious."

To remark, observe.—We remark, in the way of attention, in order to remember; we observe, in the way of examination, in order to judge. A traveller remarks the most striking objects which he sees; a general observes all the motions of his enemy.

Surprised, astonished, amazed, confounded.—I am surprised at what is new or unexpected; I am astonished at what is vast or great; I am amazed at what is incomprehensible; I am confounded by what is shocking or terrible.

Wisdom, prudence.—Wisdom leads us to speak and act with propriety; prudence prevents our speaking or acting improperly. A wise man employs the most proper means for success; a prudent man the safest means to avoid being brought into danger.

With, by.—Both these particles express the connexion between some instrument, or means of effecting an end, and the agent who employs that instrument or those means: *with* expresses a more close and immediate, *by* a more remote connexion. The proper distinction in the use of these particles is elegantly marked in a passage of Dr. Robertson's History of Scotland. When one of the old Scottish kings was making an enquiry into the tenure *by* which his nobles held their lands, they started up, and drawing their swords, "*By* these," said they, "we acquired our lands, and *with* these we will defend them." The following instances further exemplify the distinction. "He was killed *by* a stone which fell from the steeple."—"He was killed *with* a stone *by* Peter." Here *with* refers to the instrument, and *by* to the agent.

THE STRUCTURE OF SENTENCES.

A SENTENCE always implies some one complete proposition, or enunciation of thought; but every sentence does not confine itself to a single proposition.

A sentence consists of component parts, which are called its members; and as those members may be

either few or many, and may be connected in several different ways, the same thought, or mental proposition, may often be either compressed into one sentence, or distributed into two or three, without the material breach of any rule.

Upon surveying the annals of past ages, it seems that the greatest geniuses have been subject to this historical darkness; as is evident in those great lights of antiquity, Homer and Euclid, whose writings indeed enrich mankind with perpetual stores of knowledge and delight; but whose lives are for the most part concealed in impenetrable oblivion.—*Taylor's Life of Orpheus.*

The same meaning may thus be expressed in three sentences: "Upon surveying the annals of past ages, it seems that the greatest geniuses have been subject to this historical darkness. This is evidently the case with regard to those great lights of antiquity, Homer and Euclid. The writings of these illustrious authors enrich mankind with perpetual stores of knowledge and delight; but their lives are for the most part concealed in impenetrable oblivion."

With regard to the precise length of sentences, no positive rule can be laid down; in this particular the writer must always be regulated by his own taste. A short period is lively and familiar; a long period, requiring more attention, makes an impression grave and solemn. There may be an extreme on either side.*

Nor in the field of war
The Greeks excel by discipline alone,
But from their manners. Grant thy ear, O king,
The diff'rence learn of Grecian bands, and thine.
The flow'r, the bulwark of thy pow'rful host
Are mercenaries. These are canton'd round
Thy provinces. No fertile field demands
Their painful hand to turn the fallow glebe.
Them to the noon-day toil no harvest calls.
The stubborn oak along the mountain's brow
Sinks not beneath their stroke. With careful eyes
They mark not how the flocks or heifers feed. *Glover*

* A series of short periods produces a very disagreeable effect in poetry These two quotations will justify this assertion.

So saying they approach'd
The gate. The sentinel, soon as he heard
Thitherward footsteps, with uplifted lance
Challenged the darkling travellers. At their voice
He draws the strong bolts back, and painful turns
The massy entrance. To the careful chiefs
They pass. At midnight of their extreme state
Counselling they sat, serious and stern. To them
Conrade. Assembled warriors! &c. *Southey.*

By means of too many short sentences, the sense is divided and broken, the connexion of thought weakened, and the memory burdened, by being presented with a long succession of minute objects; and, on the other hand, by the too frequent use of long periods, an author overloads the reader's ear and fatigues his attention. In general, a writer ought to aim at a due mixture of long and short periods, which prevents an irksome uniformity, and entertains the mind with a variety of impressions. Long sentences cannot be properly introduced till the reader's attention is completely engaged: they ought never to be placed at the beginning of discourses of any description.

The French critics make a proper distribution of style into the two general classes of *périodique* and *coupé*. In the *style périodique*, the sentences are composed of several members linked together and depending upon each other, so that the sense is not completely unfolded till the close.

Something of a doubtful mist still hangs over these Highland traditions; nor can it be entirely dispelled by the most ingenious researches of modern criticism; but if we could with safety indulge the pleasing supposition that Fingal lived, and that Ossian sung, the striking contrast of the situation and manners of the contending nations might amuse a philosophic mind. The parallel would be little to the advantage of the more civilized people, if we compared the unrelenting revenge of Severus with the generous clemency of Fingal; the timid and brutal cruelty of Caracalla, with the bravery, the tenderness, the elegant genius of Ossian; the mercenary chiefs who, from motives of fear or interest, served under the imperial standard, with the freeborn warriors who started to arms at the voice of the king of Morven; if, in a word, we contemplated the untutored Caledonians, glowing with the warm virtues of nature, and the degenerate Romans, polluted with the mean vices of wealth and slavery.—*Gibbon's Hist. of the Roman Empire.*

This is the more pompous, musical, and oratorical mode of composition.

In the *style coupé*, the sense is expressed in short independent propositions, each complete in itself.

The women, in their turn, learned to be more vain, more gay, and more alluring. They grew studious to please and to conquer. They lost somewhat of the intrepidity and fierceness which before were characteristic of them. They were to affect a delicacy and a weakness. Their education was to be an object of greater attention and care. A finer sense of beauty was to arise. They were to abandon all the employments which hurt the shape and deform the body. They were to exert a fancy in dress and ornament. They were to be more secluded from observation. A greater play was to be given to sentiment and anticipation. Greater reserve was to accompany the commerce of the sexes. Modesty was to take the alarm sooner. Gallantry, in all its fashions, and in all its charms, was to unfold itself.—*Stuart's View of Society.*

This mode of writing generally suits gay and easy subjects. It is more lively and striking than the *style périodique*. One of the best modern examples of the *style coupé* is Macaulay's *Essays*. According to the nature of the composition, and the general character which it ought to bear, the one or other of these may be predominant; but in every species of composition they ought to be blended with each other. By a proper mixture of short and long periods, the ear is gratified, and a certain sprightliness is joined with majesty; but when a regular compass of phrases is employed, the reader soon becomes fatigued with the monotony. A train of sentences, constructed in the same manner, and with the same number of members, whether long or short, should be carefully avoided. Nothing is so tiresome as perpetual uniformity.

Having offered these observations with regard to sentences in general, I shall now enter upon a particular consideration of the most essential properties of a perfect sentence. These seem to be *clearness* and *precision*, *unity*, *strength*, and *harmony*.

CLEARNESS AND PRECISION IN THE STRUCTURE OF SENTENCES.

In the arrangement of a period, as well as in the choice of words, the chief object which ought to be kept in view is *perspicuity*. This should never be sacrificed to any other beauty. The least degree of ambiguity ought to be avoided with the greatest care: it is a fault almost sufficient to counterbalance every beauty which an author may happen to possess. Ambiguity arises from two causes; from an improper choice of words, or an improper collocation of them. The first of these causes has already been fully considered.

In the collocation of words, the first object of our attention is a rigid conformity to the rules of grammar, so far as these can guide us. But an ambiguous arrangement of words may frequently be observed where we cannot discover a transgression of any grammatical rule. The relation which the words or members of a period bear to one another, cannot be pointed out in English, as in Greek and Latin, by means of their terminations; it must be ascertained by the position in which they stand. Hence an important rule in the structure of a sentence is, that the words or members most intimately connected, should be placed as near to each other as is consistent with elegance and harmony, so that their mutual relation may be plainly perceived.

I. Ambiguities are frequently occasioned by the improper use of the adverb. This part of speech, as its name implies, is generally placed close or near to the

word which it modifies or affects; and its propriety and force depend on its position. By neglecting to advert to this circumstance, writers frequently convey a different meaning from what they intend.

One wretched actor *only* deserted the sovereign.—*Gifford.*

One species of bread, of coarse quality, was *only* allowed to be baked.—*Alison's Europe.*

The light must not be suffered to conceal from us the real standard, by which *only* his greatness can be determined.—*Disraeli's Quarrels of Authors.*

Thales was *not only* famous for his knowledge of nature, but for his moral wisdom.—*Enfield's Philosophy.*

No one had exhibited the structure of the human kidneys; Vesalius having *only* examined them in dogs.—*Hallam.*

In the last quotation we have an instance of another kind of blunder, viz: the employment of a pronoun with an ambiguous antecedent. The word *them* seems to refer not to *kidneys* but to *human kidneys.*

Are we to understand that the moment a man is sincere he is narrow-minded; that persecution is the child of belief; and that a desire to leave all men in the quiet and unpunished exercise of their own creed can *only* exist in the mind of an infidel.—*Sydney Smith's Plymley Letters.*

Here *only* seems to limit *exist.* It was evidently intended to limit *infidel.* The ambiguity would be removed by placing *only* after "*of an infidel.*"

Sixtus the Fourth was, if I mistake not, a great collector of books *at least.*—*Bolingbroke on the Study of History.*

At least, should not be connected with *books*, but with *collector.*

The Romans understood liberty, *at least*, as well as we.—*Swift on the Adv. of Religion.*

These words are susceptible of two different interpretations, according as the emphasis, in reading them, is laid upon *liberty* or *at least.* In the former case they will signify, that whatever other things we may understand better than the Romans, *liberty* at least was one thing which they understood as well as we. In the latter they will import, that liberty was understood, *at*

least as well by them as by us. If this last was the author's meaning, the ambiguity would have been avoided, and the sense rendered independent of the manner of emphasizing, by arranging the words thus: "The Romans understood liberty, as well at least as we."

By greatness, I do not *only* mean the bulk of any single object, but the largeness of a whole view.—*Addison, Spectator.*

Here the position of the adverb *only*, renders it a limitation of the word *mean*; as if the author intended to say that he did something besides meaning. The ambiguity may be removed by the following arrangement: "By greatness, I do not mean the bulk of any single object only, but the largeness of a whole view."

In common conversation, the tone and emphasis which we use in pronouncing such words as *only*, *wholly*, *at least*, generally serve to show their reference, and to render the meaning clear and obvious; and hence we acquire a habit of introducing them loosely in the course of a period. But in written discourses, which address the eye, and not the ear, greater accuracy is requisite: these adverbs should be so connected with the words which they are intended to qualify, as to prevent all appearance of ambiguity.

II. Words expressing things connected in the thought, should be placed as near to each other as possible. This rule is derived immediately from the principles of human nature. When objects are arranged according to their connexion, we have a sense of order; when they are placed fortuitously, we have a sense of disorder.

The connective parts of sentences are the most important of all, and require the greatest care and attention; for it is by these chiefly that the train of thought, the course of reasoning, and the whole progress of the mind, in continued discourse of all kinds, are displayed; and on the right use of these depends perspicuity, the greatest beauty of style.

The bad effect of a violent separation of words or of members which are intimately connected, will appear from the following examples.

The English are naturally fanciful, and very often disposed, by that gloominess and melancholy of temper which is so frequent in our nation, to many wild notions and visions, to which others are not so liable.—*Addison, Spectator.*

Here the verb *disposed* is, by a long clause, violently separated from the subject to which it refers. This harsh construction is the less excusable, as the fault is easily prevented by the following arrangement: "The English are naturally fanciful, and by that gloominess and melancholy of temper which is so frequent in our nation, are often disposed to many wild notions and visions to which others are not so liable."

Farnese was, notwithstanding these circumstances, determined to employ his troops in reducing it, by loud complaints which were made to him of the continual depredations of the garrison.—*Watson's Hist. of Philip II.*

The general was determined by loud complaints: but the sentence is so unskilfully constructed that this meaning is not obvious.

No mortal author, in the ordinary fate and vicissitude of things, knows to what use his works may, some time or other, be applied. —*Spectator.*

It cannot be impertinent or ridiculous therefore, in such a country, whatever it might be in the Abbot of St. Real's, which was Savoy I think; or in Peru, under the Incas, where Garcilasso de la Vega says it was lawful for none but the nobility to study, for men of all degrees to instruct themselves in those affairs wherein they may be actors, or judges of those that act, or controllers of those that judge.—*Bolingbroke on the Study of History.*

If Scipio, who was naturally given to women, for which anecdote we have, if I mistake not, the authority of Polybius, as well as some verses of Nævius, preserved by Aulus Gellius, had been educated by Olympias at the court of Philip, it is improbable that he would have restored the beautiful Spaniard.—*Ibid.*

The works of Lord Bolingbroke abound with clumsy arrangements of this kind.

They perceiving the nuncio to be more solicitous about the

Interests of the Roman court, than the tranquillity of the empire, or purity of the church, *remained* silent.—*Robertson's Hist. of Charles V.*

The structure of the sentence would be greatly improved by the transposition of a single word: "Perceiving the nuncio to be more solicitous about the interests of the Roman court, than the tranquillity of the empire, or purity of the church, they remained silent."

The preceding rule is very frequently transgressed in the disposition of pronouns. The relative *who* or *which*, when introduced in order to avoid the repetition of the name of some person or thing, ought always to be placed as near as possible to the name of that person or thing. Where it is out of its proper place, we constantly find something awkward or disjointed in the structure of the sentence.

This kind of wit was very much in vogue among our countrymen, about an age or two ago, who did not practice it for any oblique reason, but purely for the sake of being witty.—*Addison, Spectator.*

In this sentence the meaning is sufficiently obvious; but the construction would evidently be improved by disposing of the circumstance, "about an age or two ago," in such a manner as not to separate the relative *who* from its antecedent *countrymen*. "About an age or two ago, this kind of wit was very much in vogue among our countrymen, who did not practice it for any oblique reason, but purely for the sake of being witty."

It is folly to pretend to arm ourselves against the accidents of life, by heaping up treasures, *which* nothing can protect us against, but the good providence of our heavenly father.—*Sherlock's Sermons.*

This construction implies, that it is *treasures*, and not the *accidents of life*, from which no mortal can protect himself by his own exertions. The sentence ought to have stood thus: "It is folly to pretend, by heaping up treasures, to arm ourselves against the accidents of life, against which nothing can protect us, but the good providence of our heavenly father."

Thus I have fairly given you, Sir, my own opinion, as well as that

of a great majority of both houses here, relating to this weighty affair, upon *which* I am confident you may securely reckon.—*Swift on the Sacramental Test.*

Here the author seems to advise his correspondent to reckon upon this weighty affair; though he certainly meant that it was the great majority upon which he might reckon. The obscurity will be removed by arranging the sentence thus: "Thus, Sir, I have given you my own opinion relating to this weighty affair, as well as that of a great majority of both houses here; upon which I am confident you may securely reckon."

I allude to the article BLIND in the Encyclopædia Britannica, published at Edinburgh in the year 1783, *which* was written by him.—*Mackenzie's Life of Blacklock.*

This arrangement leaves us to suppose that Dr. Blacklock was the sole author of a book to which he contributed only an essay on blindness. His biographer's meaning might have been expressed thus: "I allude to the article BLIND, which was written by him, and in the year 1783 published at Edinburgh in the Encyclopædia Britannica."

We nowhere meet with a more glorious and pleasing show in nature, than what appears in the heavens at the rising and setting of the sun, *which* is wholly made up of those different stains of light, that shew themselves in clouds of a different situation.—*Addison, Spectator.*

Which is here intended to refer to the word *show* as its antecedent; but it is removed to such a distance, that without a careful attention to the sense, we should be led, by rules of syntax, to refer it to the rising and setting of the sun, or to the sun itself. Hence an indistinctness is thrown over the whole sentence.

From a habit of saving time and paper, *which* they acquired at the university, they write in so diminutive a manner, with such frequent blots and interlineations, that they are hardly able to go on without perpetual hesitation, or extemporary expletives.—*Swift's Letter to a young Gentleman.*

The author certainly does not mean that the clergymen

of whom he speaks, had acquired time and paper at the university, but that they had there acquired a habit of saving time and paper. The sentence ought to have run thus: "From a habit which they have acquired at the university of saving time and paper, they write in so diminutive a manner, with such frequent blots," &c.

III. Another great source of ambiguity is the too frequent repetition of pronouns, when we have occasion to refer to different persons. The subsequent examples will serve to illustrate this observation.

They were summoned occasionally by *their* kings, when compelled by *their* wants and by *their* fears to have recourse to *their* aid.—*Robertson's View of Society.*

Men look with an evil eye upon the good that is in others; and think that *their* reputation obscures *them*, and that *their* commendable qualities do stand in *their* light: and therefore *they* do what *they* can to cast a cloud over *them*, that the bright shining of *their* virtues may not obscure *them*.—*Tillotson's Sermons.*

The earl of Falmouth and Mr. Coventry were rivals, *who* should have most influence with the duke, *who* loved the earl best, but thought the other the wiser man, *who* supported Pen, *who* disobliged all the courtiers, even against the earl, *who* contemned Pen as a fellow of no sense.—*Clarendon's Continuation.*

All which with the king's and queen's so ample promises to *him* (the treasurer) so few hours before the conferring the place on another, and the duke of York's manner of receiving *him* (the treasurer) after *he* (the chancellor) had been shut up with *him* (the duke) as *he* (the treasurer) was informed, might very well excuse *him* (the treasurer) from thinking *he* (the chancellor) had some share in the affront *he* (the treasurer) had undergone.—*Ibid.*

Of these sentences, the first three are not involved in much obscurity, though they are certainly disagreeable and inelegant; but the last cannot possibly be understood without a careful recollection of the contents of several pages preceding.

Cobbett was wont to say that he always trembled for a writer who used the pronoun "it," his reason being evidently the difficulty of determining to what antecedent this pronoun refers, if several neuter nouns have occurred in the previous construction.

The following quotations furnish similar instances of ambiguity arising from the plurality of antecedents:—

For he hath made him to be sin for us *who* knew no sin.—*New Testament.*

There is among the people of all countries and all religions a belief of immortality, arising from the natural desire of living, and strengthened by uniform tradition, *which* has certainly some influence upon practice, and some effect in purifying the soul against the terrors of death.—*Lindsay's Sermons.*

I have written the history of the Mar-Prelate faction in "Quarrels of Authors," *which* our historians appear not to have known.—*Disraeli.*

Leo Baptista Alberta was a man who may claim, in the temple of glory, a place he has not filled.—*Hallam's Lit. of Europe.*

IV. A circumstance ought never to be placed between two capital members of a period; for by such an arrangement, we are left doubtful to which of the two the circumstance refers. But when it is interjected between parts of the member to which it properly belongs, the ambiguity is removed, and the members are kept distinct from each other.

Let the virtue of a definition be what it will, *in the order of things*, it seems rather to follow than to precede our enquiry, of which it ought to be considered as the result.—*Burke on the Sublime and Beautiful.*

This arrangement leave us dubious, whether the clause, "in the order of things," refers to what precedes or to what follows. The ambiguity may be thus removed: "Let the virtue of a definition be what it will, it seems, in the order of things, rather to follow than to precede our enquiry, of which it ought to be considered as the result."

The knight, seeing his habitation reduced to so small a compass, and himself in a manner shut out of his own house, *upon the death of his mother*, ordered all the apartments to be flung open, and exorcised by his chaplain.—*Addison, Spectator.*

This may either imply, that upon the death of his mother, the knight was shut out of his own house, or that upon the death of his mother, he ordered all his apartments to be exorcised. As the latter was the author's meaning, the sentence ought to have stood thus: "Seeing his habitation reduced to so small a compass,

and himself in a manner shut out of his own house, the knight upon the death of his mother, ordered all the apartments to be flung open, and exorcised by his chaplain."

Though our brother is upon the rack, *as long as we ourselves are at ease*, our senses will never inform us of what he suffers.—*Smith's Theory of Moral Sentiments.*

Better thus: "Though our brother is upon the rack, our senses, as long as we ourselves are at ease, will never inform us of what he suffers."

This work in its full extent, *being now afflicted with an asthma, and finding the power of life gradually declining*, he had no longer courage to undertake.—*Johnson's Life of Savage.*

This construction would lead us to conclude that it was the work, and not the poet, that was afflicted with an asthma. The following arrangement removes the ambiguity: "Being now afflicted with an asthma, and finding the powers of life gradually declining, he had no longer courage to undertake this work in its full extent."

Since it is necessary that there should be a perpetual intercourse of buying and selling, and dealing upon credit, *where fraud is permitted or connived at, or hath no law to punish it*, the honest dealer is always undone, and the knave gets the advantage.—*Swift's Travels of Gulliver.*

This arrangement conveys the idea that people "deal upon credit" in those places only "where fraud is permitted." The ambiguity might have been avoided by the insertion of a few additional words. "Since it is necessary that there should be a perpetual intercourse of buying and selling, and dealing upon credit, *the consequence is, that* where fraud is permitted or connived at, or hath no law to punish it, the honest dealer is always undone, and the knave gets the advantage."

The minister who grows less by his elevation, *like a statue on a mighty pedestal*, will always have his jealousy strong about him.—*Bolingbroke's Dissertation on Parties.*

This construction leaves it doubtful whether the object introduced by way of simile, relate to the subsequent or to the preceding clause. Better thus: "The minister who, like a statue placed on a mighty pedestal, grows less by his elevation, will always have his jealousy strong about him."

Instead of being able to employ troops trained to skill in arms, and to military subordination, *by regular discipline*, monarchs were obliged to depend on such forces as their vassals conducted to their standard in consequence of their military tenures.—*Robertson's View of Society.*

Here the author's meaning is sufficiently obvious; yet, from the construction, we might conclude that a little regular discipline had been administered to monarchs, in order to make them depend on such forces as their vassals conducted to their standard. The sentence may be thus arranged: "Instead of being able to employ troops trained, by regular discipline, to skill in arms, and to military subordination, monarchs were obliged to depend on such forces as their vassals conducted to their standard in consequence of their military tenures."

We shall now endeavour, *with clearness and precision*, to describe the provinces once united under their sway.—*Gibbon's History of the Roman Empire.*

The following arrangement removes this ambiguity: "We shall now endeavour to describe with clearness and precision, the provinces once united under their sway."

In the course of a certain examination, which took place in the House of Commons in the year 1809, "Mr. Dennis Browne said, the witness had been ordered to withdraw from the bar, *in consequence of being intoxicated, by the motion of an honourable member.*" This remark, as might have been expected, produced loud and general peals of laughter. The speaker intended to say that "in consequence of being intoxicated, the witness, by the motion of an honourable member, had been ordered to withdraw from the bar."

Perhaps it may be thought that some of the pre-

ceding objections are too fastidious, and that the defect of perspicuity is easily supplied by accurate punctuation. It may indeed be granted that punctuation will sometimes remove an ambiguity; but it can never produce that peculiar beauty which is perceived when the sense is clearly and distinctly unfolded by means of a happy arrangement. Such influence does this beauty possess, that, by a natural transition of perception, it is communicated to the very sound of the words, so as apparently to improve the music of the period.

Having now considered the principal circumstances which contribute to perspicuity, and the various modes in which the laws relating to it may be transgressed, I shall conclude the subject by enquiring whether it be possible that this essential quality of style may be carried to excess.

It has been alleged that too much perspicuity has a tendency to cloy the reader, and that it becomes irksome by affording no opportunity of exertion to the rational powers of the mind. This objection arises from the error of confounding two dissimilar objects, the common-place and the clear, and thence very naturally their contraries, the new and the obscure. If we entertain our reader solely or chiefly with thoughts which are either trite or obvious, he will soon be filled with languor and disgust: we present no uncommon images or sentiments to his mind, we give him little or no information, and consequently afford neither exercise to his reason nor entertainment to his fancy. In what we read and what we hear, we always expect to find something with which we were formerly unacquainted; and when this expectation is disappointed, we discover nothing to repay our attention. We are soon disgusted with such a trifling minuteness of narration, of description, or of argument, as an ordinary apprehension renders superfluous. The reason is, not that any thing is said with too much perspicuity, but that many things are said of which no person is ignorant. Reasons that are known to everyone, ought to be taken for granted: to express them is childish, and interrupts the narration.

The practice of collecting trite maxims and commonplace sentiments is finely ridiculed in an essay of Swift's; from which I shall select one passage: "All rivers go to the sea, but none return from it. Xerxes wept when he beheld his army; to consider that in less than an hundred years they would be all dead. Anacreon was choked with a grape-stone; and violent joy kills as well as violent grief. There is nothing constant in this world but inconstancy; yet Plato thought, that if Virtue would appear in the world in her own native dress, all men would be enamoured with her. But now, since interest governs the world, and men neglect the golden mean, Jupiter himself, if he came on earth, would be despised, unless it were as he did to Danaë, in a golden shower. For men, now-a-days, worship the rising sun, and not the setting."*

It is futility in the thought, and not perspicuity in the language, which constitutes the fault of such composition as that to which I have alluded. There is as little hazard that a composition shall be faulty in the latter respect, as that a mirror shall be too faithful in reflecting the images of objects, or that the glasses of a telescope shall be too transparent. At the same time, it is not to be forgotten that, with inattentive readers, darkness frequently passes for depth. On the contrary, to be perspicuous, and to be superficial, are regarded by them as synonymous. But it is not surely to their absurd notions that our language ought to be adapted.

Before I dismiss this subject, it may however be proper to observe that every species of composition does not admit of an equal degree of perspicuity. In the sublime ode, for example, it is impossible, or at least very difficult, to reconcile the utmost perspicuity with that force and vivacity which are indispensably requisite in such compositions. But even in this case, though the genius of the higher species of lyric poetry may render obscurity to a certain degree excusable, nothing can ever constitute it a positive excellence.

* Swift's Tritical Essay upon the Faculties of the Mind.

UNITY IN THE STRUCTURE OF SENTENCES.

In compositions of every description, a certain degree of unity is absolutely requisite. There must always be some leading principle to form a chain of connexion between the component parts. In single sentences, which are members of a composition, the same principle must also be predominant.

I. Matters that have no intimate connexion should never be crowded into one sentence. A sentence or period ought to express one entire thought or mental proposition; and different thoughts ought to be separated in the expression, by being placed in different periods. It is improper to connect in language things which are separated in reality. Of errors against this rule I shall produce a few examples.

Cato died in the full vigour of life, under fifty; he was naturally warm and affectionate in his temper; comprehensive, impartial, and strongly possessed with the love of mankind.—*Ferguson's Hist. of the Roman Republic.*

If the author was determined to connect the statement of Cato's death with an account of his character, he might have preserved the unity of the sentence by such an arrangement as the following; "Cato, who died in the full vigour of life, under the age of fifty, was naturally warm and affectionate in his temper."

In this uneasy state, both of his public and private life, Cicero was oppressed by a new and cruel affliction, the death of his beloved Tullia; which happened soon after her divorce from Dolabella, whose manners and humours were entirely disagreeable to her.—*Middleton's Life of Cicero.*

The principal object in this sentence, is the death of Tullia, which was the cause of her father's affliction. The time when the event took place is, without any impropriety, pointed out in the course of the sentence; but the subjunction of Dolabella's character is foreign to the main object. It breaks the unity and compactness of the period, by presenting a new picture to the reader.

He is supposed to have fallen, by his father's death, into the hands of his uncle, a vintner, near Charing Cross, who sent him for some time to Dr. Busby, at Westminster; but, not intending to give him any education beyond that of the school, took him, when he was well advanced in literature, to his own house, where the earl of Dorset, celebrated for patronage of genius, found him by chance, as Burnet relates, reading Horace, and was so well pleased with his proficiency, that he undertook the care and cost of his academical education.—*Johnson's Life of Prior.*

This single sentence contains no inconsiderable number of the particulars which are known with regard to the personal history of Prior. He is conducted from the house of his father to that of his uncle; sent to Westminster school, where he makes considerable progress in literature; is taken from school, and remains at his uncle's; obtains the patronage of the earl of Dorset, who, if Burnet may be credited, found him reading Horace; and, last of all, is about to be sent to the university, under the protection of that nobleman.

The usual acceptation takes profit and pleasure for two different things, and not only calls the followers or votaries of them by several names of busy and idle men, but distinguishes the faculties of the mind that are conversant about them, calling the operations of the first wisdom, and of the other wit, which is a Saxon word, that is used to express what the Spaniards and Italians call *ingenio*, and the French *esprit*, both from the Latin; but I think wit more peculiarly signifies that of poetry, as may occur upon remarks on the Runic language.—*Temple on Poetry.*

Before the writer arrives at the close of this sentence, he seems to have forgotten the beginning.

It breaks the icy fetters of the main, where vast sea-monsters pierce through floating islands, with arms that can withstand the crystal rock; whilst others, who of themselves seem great as islands

are by their bulk alone armed against all but man, whose superiority over creatures of such size and force, should make him mindful of his privilege of reason, and force him humbly to adore the great composer of these wondrous frames, and the author of his own superior wisdom.—*Shaftesbury's Moralists.*

At the commencement of this sentence, the sun is introduced breaking the icy fetters of the main: the sun is succeeded by sea-monsters piercing through floating islands *with their arms;* and after these have played their part, man is brought into view, to receive a long and serious admonition.

To this succeeded that licentiousness which entered with the Restoration, and from infecting our religion and morals, fell to corrupt our language: which last was not like to be much improved by those who at that time made up the court of King Charles the Second; either such who had followed him in his banishment, or who had been altogether conversant in the dialect of those fanatic times; or young men, who had been educated in the same company; so that the court, which used to be the standard of propriety and correctness of speech, was then, and I think hath ever since continued, the worst school in England for that accomplishment; and so will remain till better care be taken in the education of our young nobility; that they may set out into the world with some foundation of literature, in order to qualify them for patterns of politeness.—*Swift on the English Tongue.*

How many different facts, reasonings, and observations, are here presented to the mind!

Authors who are fond of long periods, very frequently commit similar errors; and in order to verify this assertion, we need only inspect the historical works of Lord Clarendon and Bishop Burnet. Even in later and more correct writers, we sometimes find a period extending to such a length, and comprehending so many particulars, as more justly to deserve the appellation of a discourse than of a sentence. But heterogeneous particulars may occasionally be crowded into periods of no uncommon length. The following quotations will illustrate this observation.

His own notions were always good; but he was a man of great expence.—*Burnet's Hist. of his own Time.*

I single him out among the moderns, because he had the foolish presumption to censure Tacitus, and to write history himself; and

your lordship will forgive this short excursion in honour of a favourite author.—*Bolingbroke on the Study of History.*

The death of Constantine was imputed to poison; and his son Romanus, who derived that name from his maternal grandfather, ascended the throne of Constantinople.—*Gibbon's Hist. of the Roman Empire.*

In serious composition, words conveying physical and moral ideas unconnected with each other, ought never to be forced into an artificial union.

Boyle was the *father* of philosophy and *brother* of the earl of Cork.

He flung his *soul* into the cause and his *body* into the saddle.

The alliance of Chosroes, king of Armenia, and the long tract of mountainous country, in which the Persian cavalry was of little service, opened a secure entrance into the heart of Media.—*Gibbon's History of the Roman Empire.*

On every side they rose in multitudes, armed with rustic weapons, and with irresistible fury.—*Ibid.*

A conspiracy was formed; the day, place, and signal were determined, upon which the Partheniæ and Helots, armed with concealed daggers, and with the most hostile fury, should retaliate, in the public assembly, their past sufferings and insults on the unsuspecting superiority of the proud lords of Sparta.—*Gillies's Hist. of Greece.*

But when an author wishes to place some object in a ludicrous point of view, a combination of this kind may have a good effect.

After much patience, and many a wistful look, Pennant started up, seized the wig, and threw it into the fire. It was in flames in a moment, and so was the officer, who ran to his sword.—*Walpoliana.*

He is surely much happier in this noble condescension, and must acquire a more perfect knowledge of mankind, than if he kept himself aloof from his subjects, continually wrapt up in his own importance and imperial fur.—*Moore's View of Society in France, &c.*

She even believed that the journey would prove a remedy for her asthmatic complaints; her desire of a matrimonial establishment was full as efficacious as the Vinegar of Hannibal, and the Alps melted before it.—*Hayley's Essay on Old Maids.*

Mr. Dennel and Mrs. Albery, who neither of them, at any time, took the smallest notice of what she said, passed on, and left the whole weight both of her person and her complaints to Camilla.—*D'Arblay's Camilla.*

II. Parentheses ought never to be introduced in the middle of sentences; and indeed the unity and the

beauty of a period can seldom or never be complete, whatever their position. They are in general nothing more than a perplexed and awkward method of disposing of some thought which the writer wants art to introduce in its proper place. It is not however sufficient to omit the usual marks of a parenthesis, but the sentence must be so constructed as to render them inadmissible; for, as Dr. Whately remarks, "it is no cure to a lame man, to take away his crutches."* In poetical composition, parentheses may occasionally be admitted with happy effect; but if they are long or frequent, they will be found still more disagreeable than in prose. The pages of Churchill, who displays a strong but rude vein of poetry, are entangled with innumerable parentheses.

It seems to me, that in order to maintain the moral system of the world at a certain point far below that of ideal perfection, (for we are made capable of conceiving what we are incapable of attaining) but, however sufficient upon the whole to constitute a state easy and happy, or at the worst tolerable; I say, it seems to me, that the author of nature has thought fit to mingle from time to time, among the societies of men, a few, and but a few, of those on whom he is graciously pleased to bestow a larger proportion of the ethereal spirit than is given in the ordinary course of his providence to the sons of men.—*Bolingbroke's Spirit of Patriotism.*

Into this sentence, by means of a parenthesis, and other interjected circumstances, the author has contrived to thrust so many particulars, that he is obliged to have recourse to the sorry phrase, *I say*, the occurrence of which may be regarded as an infallible mark of a clumsy construction. Such a phrase may be excusable in conversation, but in polished writings it is altogether unpardonable.

* Whately's Elements of Rhetoric, p. 251.—Dr. Paley related the following anecdote of Bishop Law. "He is very fond of parentheses in the structure of his sentences; he will set a pair of hooks at a great distance one from the other, and then have another little parenthesis in the belly of that. He had a book printed at Carlisle; they were a long time about it; he sent several times to hasten them; at last he called himself to know the reason of the delay. 'Why does not my book make its appearance?' said he to the printer. 'My Lord, I am extremely sorry; but we have been obliged to send to Glasgow for a pound of parentheses.'"—(Best's Personal and Literary Memorials.)

The most astonishing instance of this respect, so frequently paid to Nothing, is when it is paid (if I may so express myself) to something less than Nothing; when the person who receives it is not only void of the qualities for which he is respected, but is in reality notoriously guilty of vices directly opposite to the virtues, whose applause he receives. This is, indeed, the highest degree of Nothing, or (if I may be allowed the word) the nothingest of all Nothings. —*Fielding's Essay on Nothing.*

Here the effect of the author's wit would be rendered more powerful by the omission of these qualifying parentheses. Instead of pointing the sentiment, they have a quite opposite tendency. In compositions of this kind, no apology need be offered for such expressions as Fielding has employed.

The subsequent quotations will further illustrate the disagreeable effect of parentheses.

It was an ancient tradition, that when the Capitol was founded by one of the Roman kings, the god Terminus (who presided over boundaries, and was represented according to the fashion of that age by a large stone) alone, among all the inferior deities, refused to yield his place to Jupiter himself.—*Gibbon's Hist. of the Roman Empire.*

The description Ovid gives of his situation, in that first period of his existence, seems (some poetical embellishments excepted) such as, were we to reason *a priori*, we should conclude he was placed in. —*Lancaster's Essay on Delicacy.*

When this parliament sate down, (for it deserves our particular observation that both houses were full of zeal for the present government, and of resentment against the late usurpations) there was but one party in parliament; and no other party could raise its head in the nation.—*Bolingbroke's Dissertation on Parties.*

It will, therefore, be very reasonable to allow on their account as much as, added to the losses of the conqueror, may amount to a million of deaths, and then we shall see this conqueror, the oldest we have on the records of history (though, as we have observed before, the chronology of these remote times is extremely uncertain) opening the scene by a destruction of at least one million of his species, unprovoked but by his ambition, without any motives but pride, cruelty, and madness, and without any benefit to himself (for Justin expressly tells us, he did not maintain his conquests), but solely to make so many people, or so many distant countries, feel experimentally, how severe a scourge Providence intends for the human race, when he gives one man the power over many, and arms his naturally impotent and feeble rage with the hands of millions, who know no common principle of action but a blind obedience to the passions of their ruler.—*Burke's Vindication of Natural Society.*

This work is professedly written in imitation of Bolingbroke's style and manner.

III. Sentences ought never to be extended beyond what seems their natural close. It need not here be observed that, according to the laws of rhetoric, a sentence unfinished is no sentence. But we frequently meet with sentences which may be said to be more than finished: when we have arrived at what we expected was to be their conclusion, some circumstance which ought to have been omitted, or to have been otherwise disposed of, suddenly presents itself. Such appendages tend very much to destroy the beauty, and to diminish the strength of a period.

> And here it was often found of absolute necessity to enflame or cool the passions of the audience; especially at Rome, where Tully spoke, and with whose writings young divines (I mean those among them who read old authors) are more conversant than with those of Demosthenes, who, by many degrees, excelled the other; at least as an orator.—*Swift's Letter to a young Gentleman.*

This is as weak a sentence as could easily be written; but without endeavouring to point out the whole of its defects, I shall only advert to the circumstance for which it is here introduced. The natural close of the period is at the last semicolon, and when we have proceeded thus far, we expect no additional information; but the halting clause, "at least as an orator," is unexpectedly intruded upon us.

Speaking of Burnet and Fontenelle, Temple says:

> The first could not end his learned treatise without a panegyric of modern learning and knowledge in comparison of the ancient; and the other falls so grossly into the censure of the old poetry, and preference of the new, that I could not read either of these strains without indignation, which no quality among men is so apt to raise in me as sufficiency, the worst composition out of the pride and ignorance of mankind.—*Temple on Ancient and Modern Learning.*

Of this sentence the word *indignation* forms the natural conclusion: what follows is foreign to the proposition with which the author began.

All the world acknowledgeth the Æneid to be most perfect in its kind; and considering the disadvantage of the language, and the severity of the Roman Muse, the poem is still more wonderful; since, without the liberty of the Grecian poets, the diction is so great and noble, so clear, so forcible and expressive, so chaste and pure, that even all the strength and compass of the Greek tongue, joined to Homer's fire, cannot give us stronger and clearer ideas, than the great Virgil has set before our eyes; some few instances excepted, in which Homer, through the force of genius, hath excelled.—*Felton's Dissertation on Classics.*

The circumstance so ungracefully appended to this sentence might be disposed of in the following manner:—"All the world acknowledgeth, &c., that, with the exception of some few instances in which Homer, through the force of genius, hath excelled, even all the strength and compass of the Greek tongue, joined to Homer's fire, cannot give us stronger and clearer ideas, than the great Virgil hath set before our eyes."

By way of appendix to this chapter, we may remark that it is improper to begin a sentence in such a loose manner as appears in the following examples.

As nothing damps or depresses the spirits like great subjection or slavery, either of body or mind; so nothing nourishes, revives, and fortifies them like great liberty. *Which* may possibly enter among other reasons, of what has been observed about long life being found more in England, than in others of our neighbouring countries.—*Temple on Health and Long Life.*

For this end I propose to-morrow to set out a week's task to my labourers, and accept your invitation, if Dion thinks good. *To which* I gave consent.—*Berkeley's Minute Philosopher.*

So far they oblige, and no farther; their authority being wholly founded on that permission and adoption. *In which* we are not singular in our notions.—*Blackstone's Commentaries.*

I think it convenient to endeavour, if possible, to remove a violent, and, I think, unreasonable prejudice which men have received against all those who endeavour to make religion reasonable. *As if* Bellarmine had been in the right, when he said that faith was rather to be defined by ignorance than by knowledge.—*Tillotson's Sermons.*

STRENGTH IN THE STRUCTURE OF SENTENCES.

THE strength of a sentence consists in such a disposition of its several words and members, as may tend most powerfully to impress the mind of the reader with the meaning which the author wishes to convey. To the production of this effect the qualities of perspicuity and unity are absolutely requisite; but they are not of themselves sufficient. For a sentence may be possessed of perspicuity and unity, and yet, by some unhappiness in its structure, may be destitute of that strength or vivacity of expression which a more skilful arrangement would have produced.

I. A sentence ought to be free from all redundant words. These may sometimes be consistent with perspicuity and unity, but they are always irreconcilable with strength. It is an invariable maxim, that words which add nothing to the sense, or to the clearness, must diminish the force of the expression.

Although the effect fell short of what is ascribed to fabulous legislators and founders of states, yet to none ever were ascribed more tokens of magnanimity *and greatness of mind.—Ferguson's Hist. of the Roman Republic.*

What is the difference between magnanimity and greatness of mind?

I look upon it as *my duty*, so far as God hath enabled me, and as long as I keep within the bounds of truth, *of duty*, and of decency.—*Swift's Letters.*

It would certainly be very strange if any man should think it his duty to transgress the bounds of duty.

How many are there by whom these *tidings* of good *news* were never heard.—*Bolingbroke, Ph. Pr.*

This is tidings of tidings, or news of news.

He says nothing of it himself, and I am not disposed to travel into the regions of conjecture, but to *relate a narrative* of facts.—*Disney's Memoirs of Jortin.*

This is equivalent to relating a relation, or narrating a narrative.

Never did Atticus succeed better in gaining the *universal* love and esteem of *all* men.—*Spectator.*

This is so clear a proposition, that I might rest the *whole* argument *entirely* upon it.—*Lyttelton on the Conversion of St. Paul.*

One of the two words printed in italics may be considered as redundant. In the subsequent passage, Lord Lyttelton employs a greater superfluity of words: four of them may be rejected without any detriment to the significancy of the period.

I shall suppose then, in order to try to account for the vision without a miracle, that as Saul and his company were journeying *along in their way* to Damascus, an extraordinary meteor really did happen.—*Ibid.*

I went home, full of *a great many* serious reflections.—*Guardian.*

Was it not sufficient to inform us that he went home *full* of serious reflections?

Lord Essex had got into a set of *some* strange principles.—*Burnet's Hist. of his own Time.*

It is scarcely necessary to remark that the word *some* makes no addition to the significancy of this short period.

They languish under *misfortunes*, of mind or body, or *fortune*, which no care or caution was capable of preventing.—*Balguy on the Divine Benevolence.*

This may rather be considered as an ungraceful repetition, than as a redundant expression; but it is at least evident that the form of the sentence is very exceptionable.

The following illustrations are selected from Breen's Modern English Literature:—

Why should Dr. Parr *confine* the Eulogomonia to the literary character of this Island *alone?—Sydney Smith's Essays.*

Some writers have confined their attention to *trifling minutiæ* of style.—*Whately's Rhetoric.*

The complication of the old laws of France had given rise to a *chaos of confusion.—Alison's Europe.*

It was founded mainly on the *entire monopoly* of the *whole* trade with the colonies.—*Ibid.*

The miracle which genius produced it may repeat, whenever the same happy *combination* of circumstances and persons shall occur *together.—Disraeli's Curiosities of Literature.*

We may here observe that a principal cause of languid verbosity is the injudicious use of adjectives and adverbs. When used sparingly and with judgment, they have a powerful influence in enlivening the expression; but nothing has more of an opposite effect than a profusion of them. When scattered with too liberal a hand, they lengthen the sentence, without adding proportionate vigour; they betray a violent effort to say something great or uncommon. A profusion of this kind is one of the principal faults in Gibbon.

Adjectives, however, are not always to be regarded as mere useless epithets. Whatever is necessary for ascertaining the import of either a noun or a verb, whether by adding to the sense, or by limiting it, is something more than an epithet, according to the common acceptation of that term. Thus when I say "the glorious sun," the word *glorious* is an epithet; it expresses a quality which, being conceived always to belong to the object, is, like all other qualities, comprehended in the name. But when I say "the meridian sun," the word *meridian* is not barely an epithet; it makes a real addition to the signification, by denoting the sun to be in the altitude which he always reaches at noon.—A similar distinction is to be made between adverbs that are absolutely necessary for the expression of an idea, and those which are introduced for the sole purpose of embellishment.

II. A sentence ought also to be divested of all redundant members. Every member should present a new thought. Yet we sometimes meet with periods in which the last member is nothing more than the echo of the first.

The very first discovery of it strikes the mind with inward joy, and spreads delight through all its faculties.—*Addison, Spectator.*

It is impossible for us to behold the divine works with coldness or indifference, or to survey so many beauties, without a secret satisfaction and complacency.—*Ibid.*

In both these instances, little or nothing is added by the second member of the sentence to what was already expressed in the first.

Neither is any condition of life more honourable in the sight of God than another, otherwise he would be a respecter of persons, which he assures us he is not.—*Swift's Sermon on Mutual Subjection.*

It is evident that this last clause does not a little enervate the thought, as it implies but too plainly, that without this assurance from God himself, we might conceive him to be of a character different from what is here represented by the preacher.

III. In constructing a sentence, particular attention should be paid to the use of copulatives, relatives, and all the particles employed in transition and connexion. The gracefulness and strength of a period must in a great measure depend on words of this description. They are the joints and hinges upon which all sentences turn. The various modes of using them are so numerous that no particular rules respecting them can be formed: we must be directed by an attentive consideration of the practice of standard writers, joined with frequent trials of the different effects produced by a different application of those particles. Without pretending to exhaust the subject, I shall here collect a few observations which seem to be of some importance.

What is called splitting of particles, or separating a preposition from the noun which it governs, ought always to be avoided.

As the strength of our cause doth not depend *upon*, so neither is it to be decided *by*, any critical points of history, chronology, or language.—*Berkeley's Minute Philosopher.*

Socrates was invited *to*, and Euripides entertained *at*, his court.—*Leland's History of Philip.*

In such instances, we feel some degree of pain from the violent separation of two words which, by their nature, should be closely united. We are obliged to rest for some time on the preposition itself, which bears no significancy, till it is joined to its proper substantive noun.

Some writers needlessly multiply demonstrative particles, by the frequent use of such phraseology as this: "*There is* nothing *which* disgusts us sooner than the empty pomp of language." In introducing a subject, or laying down a proposition to which we demand particular attention, this phraseology is very proper. But in the ordinary current of discourse, it is better to express ourselves more simply and briefly: "Nothing disgusts us sooner than the empty pomp of language."

On the other hand, the relative pronouns are frequently omitted, when the author thinks his meaning may be understood without them.

The faith he professed, and which he became an apostle of, was not his invention.—*Lyttelton on the Conversion of St. Paul.*

The following arrangement seems more consistent with strength as well as elegance: "The faith *which* he professed, and of which he became an apostle, was not his invention."

It appears that numbers of the officers and soldiers in the camp of Lepidus was prepared for the part (which) they were to act on this occasion.—*Ferguson's Hist. of the Roman Republic.*

The sole evidence (which) we can have of the veracity of a historian consists in such collateral documents as are palpable to all, and can admit of no falsification.—*Pinkerton's Essay on Medals.*

Though this elliptical style be intelligible, and may be allowed in conversation and epistolary writing, yet in all compositions of a serious or dignified kind, it is

unbecoming, except where we have recourse to it, for the sake of avoiding the too frequent recurrence of *who* or *which*.

With regard to the copulative particle *and*, several observations are to be made. It is evident that the unnecessary repetition of it enfeebles style, and produces an effect similar to that of the vulgar phrase *and so*.

The academy set up by Cardinal Richelieu, to amuse the wits of that age *and* country, *and* divert them from raking into his politics *and* ministry, brought this in vogue; *and* the French wits have for this last age been in a manner wholly turned to the refinement of their language, *and* indeed with such success, that it can hardly be excelled, *and* runs equally through their verse *and* their prose.—*Temple on Poetry*.

And then those who are of an inferior condition, that they labour *and* be diligent in the work of an honest calling, for this is privately good *and* profitable unto men, *and* to their families; *and* those who are above this necessity, *and* are in better capacity to maintain good works properly so called, works of piety, *and* charity, *and* justice; that they be careful to promote *and* advance them, according to their power *and* opportunity, because these things are publicly good *and* beneficial to mankind.—*Tillotson's Sermons*.

In the first of these sentences, the conjunction is seven times introduced; in the last, eleven times.

A redundancy of copulatives may be proper upon some occasions.

Dining one day at an alderman's in the city, Peter observed him expatiating after the manner of his brethren, in the praises of his sirloin of beef. "Beef (said the sage magistrate) is the king of meat. Beef comprehends in it the quintessence of partridge, and quail, and venison, and pheasant, and plum-pudding, and custard."—*Swift's Tale of a Tub*.

Here the repetition of the conjunction is sufficiently characteristic of the drowsy speaker.

The army was composed of Grecians, and Carians, and Lycians, and Pamphilians, and Phrygians.

A leisurely survey, which is promoted by the use of so many copulatives, makes the parts seem more numerous than they would appear on a hasty inspection. In the

latter case, the army is viewed as one distinct group; in the former, we seem to take an accurate review of the respective troops of each nation.

These are instances in which a multiplicity of conjunctions may be used with propriety; but it is also to be observed, that the total omission of them often produces a good effect. Longinus remarks, that it animates a period to drop the copulative;* and he produces the following example from Xenophon: "Closing their shields, they were impelled, they fought, they slew, they were slain."† I shall quote an instance of the same kind from Cæsar: "Our men, having discharged their javelins, attack with sword in hand; on a sudden the cavalry make their appearance behind; other bodies of men are seen drawing near; the enemies turn their backs; the horsemen meet them in their flight; a great slaughter ensues."‡ From these observations it will appear, that an attention to the several cases when it is proper to omit, and when to redouble the copulative, is of considerable importance to all those who study eloquence. The critics both of ancient and modern times have thought the subject worthy of their notice.

IV. In arranging a sentence, the most important words ought to be placed in that situation in which they will make the strongest impression. Everyone must perceive that in all sentences there are certain words of superior importance; and it is equally obvious that those words should stand in a conspicuous and distinguished place. But the precise station which they ought to occupy, cannot be ascertained by any general rule; their position must vary with the nature of the sentence. Perspicuity must ever be studied in the first place; and the structure of our language allows no great liberty in the choice of collocation. For the

* Longinus de Sublimitate, sec. xix.

† Xenophon. Historia Græca, lib. iv. cap. iii. 19. edit. Schneider. The very same passage occurs in his encomium of Agesilaus, cap. ii. 12.

‡ Cæsar de Bello Gallico, lib. vii.

most part, the important words are placed at the beginning of the sentence; as in the following examples:

A modern Italian is distinguished by sensibility, quickness, and art, while he employs on trifles the capacity of an ancient Roman; and exhibits now, in the scene of amusement, and in search of a frivolous applause, that fire, and those passions, with which Gracchus burned in the Forum, and shook the assemblies of a severer people.—*Ferguson's Hist. of Civil Society.*

Human society is in its most corrupted state at that period when men have lost their original independence and simplicity of manners, but have not attained that degree of refinement which introduces a sense of decorum and of propriety in conduct, as a restraint on those passions which lead to heinous crimes.—*Robertson's View of Society.*

It is often regarded as the most natural order, thus to place in the front that which forms the chief object of the proposition to be expressed. Sometimes, however, it is of advantage to suspend the meaning for a while, and then unfold it completely at the close of the period.

Why their knowledge is more than ours, I know not what reason can be given, but the unsearchable will of the Supreme Being.—*Johnson's Rasselas.*

On whatever side we contemplate Homer, what principally strikes us, is his wonderful invention.—*Pope's Preface to Homer.*

The Greek and Latin authors possessed the liberty of inversion in a more eminent degree. The genius of their respective languages permitted them to choose the most advantageous position for every word; and this privilege tended greatly to add force and vivacity to their sentences. The more ancient English writers have endeavoured to imitate them in this respect; but their forced and unnatural constructions often produce obscurity. Our language as it is now written, and spoken, will not admit such liberties. Yet the inverted style may still be employed within certain limits. In the following instance an inverted arrangement of words is adopted with evident propriety.

The praise of judgment Virgil has justly contested with him, but his invention remains yet unrivalled.—*Pope's Preface to Homer.*

It is evident that, in order to give this sentence its due force, by properly contrasting the two capital words *judgment* and *invention*, this is a more happy arrangement than the following: "Virgil has justly contested with him the praise of judgment, but his invention remains yet unrivalled."

Such inversions as our language admits, are more frequently practised by some writers than by others; by Shaftesbury, for instance, much more than by Addison. It is to this mode of arrangement that Shaftesbury's style is chiefly indebted for its appearance of strength, dignity, and varied harmony. But if he has more pomp and majesty than Addison, he certainly must be allowed to possess less ease and simplicity.

Whether we practice inversion or not, and in whatever part of the sentence we dispose of the most important words, it is always a point of great moment that those words stand clear from others which would entangle them. Thus, when there are any limitations of time, or place, or of any other kind, which the principal object of the sentence requires to have connected with it, we must be careful to dispose of them so as to avoid obscuring that object, or burying it under a load of circumstances. This is very happily effected in the following quotation, in which the author is speaking of modern poets as compared with the ancient.

If, whilst they profess only to please, they secretly advise, and give instruction, they may now perhaps, as well as formerly, be esteemed with justice the best and most honourable among authors. *Shaftesbury's Advice to an Author.*

This sentence is skilfully constructed. It contains a great number of circumstances necessary to qualify the meaning; yet these are placed with so much art, that they neither weaken nor embarrass. Let us examine what would be the effect of a different arrangement: "If, whilst they profess to please only, they advise and give instruction secretly, they may be esteemed the best and most honourable among authors, with justice perhaps now, as well as formerly." Here we have precisely

the same words and the same sense; but, in consequence of the circumstances being so intermingled as to clog the capital words, the whole becomes perplexed, and totally devoid of grace and strength.

The following sentence contains a great number of circumstances disposed with little skill.

And that it was not peculiar to the gift of language or tongues only, to be given at the moment of its exertion, but common likewise to all the rest, will be shown probably, on some other occasion, more at large in a particular treatise, which is already prepared by me, on that subject.—*Middleton's Free Inquiry.*

V. Sentences ought never to be concluded with unimportant words. There may indeed be sentences in which the stress or significancy rests chiefly upon adverbs; and in this case they ought to have a principal place allotted to them. No objection, therefore, can be urged against such an arrangement as appears in this period: "In their prosperity, my friends shall never hear of me; in their adversity *always*." Here the adverb *always*, being an emphatical word, is so placed as to make a strong impression. The subsequent quotation furnishes an instance of the same kind.

I sat in my old friend's seat; I heard the roar of mirth and gaiety around me: poor Ben Stilton! I gave thee a tear *then*; accept of one cordial drop that falls to thy memory *now*.—*Mackenzie's Man of Feeling.*

But in the following examples, we find words of a like description occupying the same position, without any right to such distinction.

This agreement of mankind is not confined to the taste *solely*.—*Burke on the Sublime and Beautiful.*

The other species of motion are incidentally blended *also*.—*Harris's Philosophical Arrangements.*

He thinks it much more likely that such a system should continue to be admired and praised in idea, than established in fact; and if it happens ever to be established, he does not imagine it can be supported *long*.—*Bolingbroke's Dissertation on Parties.*

Since my late arrival in Ireland, I have found a very unusual, but, I doubt not a very just, complaint concerning the scarcity of

money; which occasioned many airy propositions for the remedy of it, and among the rest that of raising some, or all of the coins *here*. —*Temple on the Advancement of Trade.*

We should particularly avoid concluding a period with prepositions which mark the cases of nouns or which are combined with verbs. A certain divine, in allusion to the doctrine of the Trinity, makes use of the subsequent expressions: "It is a mystery which we firmly believe the truth of, and humbly adore the depth of." Such phraseology ought on no occasion to be adopted: for, besides the want of dignity which arises from those monosyllables being placed at the close, the mind cannot avoid resting for a little upon the word which concludes the sentence; and, as these prepositions have no import of their own, but merely serve to point out the relation of other words, it is disagreeable thus to be left pausing on a word which of itself cannot produce any idea, or present any picture to the fancy.

I therefore thought it necessary to fix and determine the notion of these two words, as I intend to make use of them in the thread of my following speculations, that the reader may conceive rightly what is the subject which I proceed *upon*.—*Addison, Spectator.*

There needs no more than to make such a registry only voluntary, to avoid all the difficulties that can be raised, and which are not too captious, or too trivial to take notice *of*.—*Temple on Popular Discontents.*

By these means the country loses the expense of many of the richest persons or families at home, and mighty sums of money must needs go over from hence into England, which the great stock of rich native commodities here can make the only amends *for*.—*Temple on the Advancement of Trade.*

But it is absurd to think of judging either Ariosto or Spenser by precepts which they did not attend *to*.—*Warton's Observations on Spenser.*

No one pretends to be a judge in poetry or the fine arts, who has not both a natural and cultivated relish for them; and shall the narrow-minded children of the earth, absorbed in low pursuits, dare to treat as visionary, objects which they have never made themselves acquainted *with*?—*Barbauld on the Devotional Taste.*

Whether there are different races of men, or whether all men are of one race without any difference but what proceeds from climate or other external cause, is a question which philosophers differ widely *about*.—*Kames's Sketches of the History of Man.*

The pronoun *it* ought as seldom as possible to be placed at the close of a sentence. When it immediately succeeds a verb, its effect is not so disagreeable; but when joined with a preposition, it is intolerable.

When you are pinched with any former, and yet unrepealed act of parliament, you declare that, in some cases, you will not be obliged *by it.—Dryden's Epistle to the Whigs.*

I would humbly offer an amendment, that instead of the word Christianity, may be put religion in general; which, I conceive, will much better answer all the good ends proposed by the projectors *of it.—Swift's Argument against abolishing Christianity.*

Every nature, you perceive, is either too excellent to want it, or too base to be capable *of it.—Harris's Dialogue concerning Art.*

Although it is not always necessary that everything advanced by the speaker, should convey information to the hearer, it is necessary that he should believe himself informed by what is said, ere he can be convinced or persuaded *by it.—Campbell's Philosophy of Rhetoric.*

It is surprising that writers who have paid the smallest attention to elegance, should allow the word *it* to conclude two successive periods. Yet instances of this kind sometimes occur.

In like manner, if a person in broad day-light were falling asleep, to introduce a sudden darkness would prevent his sleep for that time, though silence and darkness in themselves, and not suddenly introduced, are very favourable to *it.* This I knew only by conjecture on the analogy of the senses when I first digested these observations; but I have since experienced *it.—Burke on the Sublime and Beautiful.*

The general idea of good or bad fortune, therefore, creates some concern for the person who has met with it; but the general idea of provocation excites no sympathy with the anger of the man who has received *it.* Nature, it seems, teaches us to be more averse to enter into this passion, and, till informed of its cause, to be disposed rather to take part against *it.—Smith's Theory of Moral Sentiments.*

VI. In the members of a sentence where two objects are either compared or contrasted, some resemblance in the language and construction should be preserved. To illustrate this rule, I shall produce various instances of deviations from it; beginning with resemblances expressed in words which have no resemblance.

I have observed of late, the style of some great *ministers* very

much to exceed that of any other *productions.—Swift on the English Tongue.*

Instead of *productions*, which bear no resemblance to ministers great or small, the author ought to have employed the word *writers.*

I cannot but fancy, however, that this imitation, which passes so currently with *other judgments*, must at some time or other have stuck a little with *your lordship.—Shaftesbury on Enthusiasm.*

This sentence ought to have stood thus: "I cannot but fancy, however, that this imitation, which passes so currently with *others*, must at some time or other have stuck with *your lordship.*"

Force was resisted by force, valour opposed by valour, and *art* encountered or eluded by *similar address.—Gillies's Hist. of Greece.*

This period is evidently marred by an injudicious attempt to vary the phraseology. "Force was resisted by force, valour opposed by valour, and art encountered or eluded by art."

It is a still greater deviation from congruity, to affect not only variety in the words, but also in the construction. There is a fault of this kind in the following sentence, in which the author is speaking of Shakspeare.

There may remain a suspicion that we over-rate the greatness of his genius, in the same manner as bodies appear more gigantic on account of their being disproportioned and mis-shapen.—*Hume's Hist. of England.*

The sentence might have been constructed in this manner: "There may remain a suspicion that we over-rate the greatness of his genius, in the same manner as we over-rate the greatness of bodies that are disproportioned and mis-shapen."

Attention should also be paid to the length of the parallel members of a period. To produce a resemblance between such members, they ought not only to be constructed in the same manner, but also to be as nearly as possible of the same length. By neglecting

this circumstance, the subsequent example is rendered liable to exception.

As the performance of all other religious duties will not avail in the sight of God, *without charity;* so neither will the discharge of all other ministerial duties avail in the sight of men, *without a faithful discharge of this principal duty.*—*Bolingbroke's Dissertation on Parties.*

In the following passage, all the errors are accumulated which a period expressing a resemblance can well admit.

Ministers are answerable for everything done to the prejudice of the constitution, in the same proportion as the preservation of the constitution, in its purity and vigour, or the perverting and weakening it, are of greater consequence to the nation, than any other instances of good or bad government.—*Bolingbroke's Dissertation on Parties.*

As resemblance ought to be studied in the words which express two resembling objects, so opposition ought to be studied in the words which express two contrasted objects. The following examples contain deviations from this rule :—

A friend exaggerates a man's virtues, an enemy inflames his crimes.—*Addison, Spectator.*

Here the opposition in the thought is neglected in the words, which at first view seem to import that the friend and the enemy are employed in different matters, without any relation to each other, whether of resemblance or of opposition. The contrast will be better marked by expressing the idea as follows: "A friend exaggerates a man's virtues, an enemy his crimes."

The wise man is happy when he gains his own approbation; the fool when he recommends himself to the applause of those about him.—*Spectator.*

This sentence might have stood thus: "The wise man is happy when he gains his own approbation; the fool when he gains that of others."

The laughers will be for those who have most wit; the serious part of mankind for those who have most reason on their side.—*Bolingbroke's Dissertation on Parties.*

The opposition would have been more completely expressed in this manner: "The laughers will be for those who have most wit; the serious, for those who have most reason on their side."

In the following passage, we find two great poets very skilfully contrasted with each other.

Homer was the greater genius, Virgil the better artist; in the one, we most admire the man, in the other the work. Homer hurries us with a commanding impetuosity; Virgil leads us with an attractive majesty. Homer scatters with a generous profusion; Virgil bestows with a careful magnificence. Homer, like the Nile, pours out his riches with a sudden overflow; Virgil, like a river in its banks, with a constant stream.—*Pope's Preface to Homer.*

This picture, however, would have been more finished, if to the Nile some particular river had been opposed.

HARMONY IN THE STRUCTURE OF SENTENCES.

ALTHOUGH sound is a quality of much less importance than sense, yet it must not be altogether disregarded; for as sounds are the vehicle of our ideas, there must always be an intimate connexion between the idea which is conveyed, and the sound employed in its conveyance. Pleasing ideas can hardly be transmitted to the mind by means of harsh and disagreeable sounds. At these the mind immediately revolts. Nothing can enter into the affections which stumbles at the threshold by offending the ear. Music has naturally a great power over all men to prompt and facilitate certain emotions; insomuch that there are scarcely any dispositions which we wish to raise in others, but certain sounds may be found concordant to those dispositions, and tending to excite and promote them. Language is

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to a certain degree possessed of the same power: not content with simply interpreting our ideas to the hearer, it can enforce them by corresponding sounds; and to the pleasure of imparted knowledge, can add the new and separate pleasure of melody.

In the harmony of sentences, two circumstances may be considered; agreeable sound, or modulation, in general, without any particular expression, and sound so regulated as to become expressive of the sense.

Let us first consider sound in general, as the property of a well-constructed sentence. The musical cadence of a sentence will depend upon two circumstances; the choice of words, and the arrangement of them.

With regard to *the choice of words*, little can be said, unless we descend into tedious details concerning the powers of the several letters, or simple sounds, of which speech is composed. It is evident that those words are most agreeable to the ear which are composed of smooth and liquid sounds, where there is a proper intermixture of vowels and consonants, without too many harsh consonants clashing with each other, or too many open vowels in succession causing a hiatus. It may always be assumed as a principle, that whatever words are difficult in pronunciation, are, in the same proportion, harsh and painful to the ear. Vowels add softness, consonants strength to the sound of words. The melody of language requires a due proportion of both, and will be destroyed by an excess of either. Long words are commonly more agreeable to the ear than monosyllables: they please it by the succession of sounds which they present; and accordingly the most musical languages possess them in the greatest abundance. Among words of any length, those are the most musical which do not wholly consist of either long or short syllables, but contain a due intermixture of both.

The English language abounds with monosyllables, more particularly that portion of the language which is derived from the Anglo-Saxon; and the difficulty of forming an harmonious combination of so many short

words, is a frequent reason for preferring those derived from Latin and Greek. The following sentence contains no fewer than twenty-nine monosyllables in uninterrupted succession: "And he answering, said, thou shalt love the Lord thy God with all thy heart, and with all thy soul, and with all thy strength, and with all thy mind; and thy neighbour as thyself."*

The harmony which results from a proper arrangement of the words and members of a period, is a more complex subject. However well-chosen and well-sounding the words themselves may be, yet if they be awkwardly disposed, the music of the sentence is utterly lost. In the harmonious arrangement of his periods, no writer, ancient or modern, can be brought into competition with Cicero: this subject he has studied with the utmost care; and he was fond, perhaps to excess, of what he calls the "plena ac numerosa oratio." We need only open his writings, to find instances that will render the effect of musical cadence sensible to every ear. And in our own language, the following passage may be quoted as an instance of harmonious construction.

We shall conduct you to a hillside, laborious indeed at the first ascent, but else so smooth, so green, so full of goodly prospects, and melodious sounds on every side, that the harp of Orpheus was not more charming.—*Milton's Tractate of Education.*

Every thing in this sentence conspires to promote the harmony. The words are happily chosen, being full of soft and liquid sounds; *laborious*, *smooth*, *green*, *goodly*, *melodious*, *charming;* and those words are so skilfully arranged, that, were we to alter the collocation of any of them, the melody would sustain a sensible injury. The members of the period swell beautifully, one above another, till the ear, prepared by this gradual rise, is conducted to that full close on which it always rests with pleasure.

* St. Luke, x. 27.—Wycliffe's version is not materially different: "He answerde and seide, thou schalt loue thi Lord God of alle thin herte, and of alle thi soule, and of all thi strengthis, and of alle thi mynde; and thi neighbore as thi silf."

The structure of sentences, then, being susceptible of very considerable melody, our next enquiry should be, how this melodious structure is formed, what are its principles, and by what laws it is regulated. This subject has been treated with great copiousness by the ancient critics.* But the languages of Greece and Rome were more susceptible than ours, of the graces and powers of melody. The quantities of their syllables were more fixed and determinate; their words were longer, and more sonorous; their method of varying the terminations of nouns and verbs both introduced a greater variety of liquid sounds, and freed them from that multiplicity of little auxiliary words which we are under the necessity of employing; and, what is of the greatest consequence, the inversions which their languages allowed, gave them the power of placing their words in whatever order was most suited to a musical arrangement. In consequence of the structure of their languages, and of their manner of pronouncing them, the musical cadence of sentences produced a greater effect in public speaking among them, than it could possibly do among any modern people. It is further to be observed, that for every species of music they had a finer relish than prevails among us: it was more generally studied, and applied to a greater variety of objects. Our northern ears are too coarse and obtuse. And by our simple and plainer method of pronunciation, speech is accompanied with less melody than it was among the Greeks and Romans.

For these reasons, it would be fruitless to bestow the same attention upon the harmonious structure of our sentences, as was bestowed by those ancient nations. The doctrine of the Greek and Roman critics, on this head, has induced some to imagine that our prose writings may be regulated by spondees, and trochees, iambuses and pæons, and other metrical feet. But, to

* The reader may consult Dionysius Halicarnassensis de Structura Orationis, Demetrius Phalereus de Elocutione, Hermogenes de Formis Oratoriis, Cicero de Oratore, and Quinctilian de Institutione Oratoria. The subject is briefly discussed by Aristotle, de Rhetorica, lib. iii. cap. viii.

refute this notion, nothing further is necessary than its being applied to practice. In the classical language of antiquity, the length of every syllable is regulated and ascertained: but modern languages being differently organized, do not admit of the same degree of nicety; and no success has yet attended any project of making English verses move on Roman feet. Although English words contain long and short syllables, yet the quantity of every syllable is not fixed by specific rules; and the harmony of English verse depends rather upon accent than quantity. If the rules of ancient prosody cannot be applied to English verse, it is scarcely to be expected that they should be applied to English prose.

Here it may be incidentally mentioned, as a subject of some curiosity, that the ancient rhetoricians, and even Aristotle himself,* have enumerated an occasional recurrence of the same sound among the graces of oratorical composition. If the Greeks approved of rhyming clauses of a sentence in prose, it may naturally enough be supposed that they did not disapprove of rhyming verses in poetry; and we accordingly find that an ancient biographer of Homer has particularized the admission of rhyming verses as one of the various merits of his poetry. It is indeed obvious to every reader of his works that such verses are very numerous: how far they are to be ascribed to accident or to design, we cannot so easily determine; but when critics and rhetoricians commended poets and orators for this introduction of rhyming verses and clauses, they evidently presupposed a deliberate intention of producing what they considered as a pleasing effect.

Although the musical arrangement of English prose cannot be easily reduced to a system, it yet demands a very considerable share of attention. It is in a great degree owing to the neglect of melody, that British eloquence still remains in a state of immaturity. The growth of eloquence, indeed, even in those countries where it chiefly flourished, has ever been very slow.

* Aristotle de Rhetorica, lib. iii. cap. ix. p. 223.

Athens had been in possession of all other polite improvements long before her pretensions to the persuasive arts were in any degree considerable; and the earliest orator of note among the Romans did not appear sooner than about a century before Cicero. That great master of persuasion, taking notice of this remarkable circumstance, assigns it as an evidence of the superior difficulty of his favourite art. There may be some truth in the observation; but whatever the cause may have been, the fact is undeniable. Accordingly eloquence has by no means made advances in our own country equal to those of the sister arts; and though we have seen many excellent poets, and a few good painters, arise among us, yet our nation can boast of very few accomplished orators. This circumstance will appear more surprising, when it is considered that we have a profession set apart for the purposes of persuasion; a profession which is conversant with the most animating topics of rhetoric.

Among the principal defects of our British orators, their general disregard of harmony has been least observed. It would indeed be unjust to deny that we have some specimens of oratory that are tolerably musical; but it must be acknowledged that, for the most part, this is more the effect of accident than design.

There are two circumstances on which the music of a sentence chiefly depends; the proper distribution of its several members, and the close or cadence of the whole.

Whatever is easy and agreeable in the pronunciation has always a grateful sound to the ear; and that which is difficult in the pronunciation, can never be possessed of melody. The facility with which any sentence is recited, must in a great measure depend upon the proper disposition of the pauses. They ought to be so distributed as to render the course of the breathing easy, and at the same time should fall at such distances as to bear a certain musical proportion to each other. This rule will be best illustrated by examples.

This discourse concerning the easiness of God's commands, does, all along, suppose and acknowledge the difficulties of the first entrance upon a religious course; except only in those persons who have had the happiness to be trained up to religion by the easy and insensible degrees of a pious and virtuous education.—*Tillotson's Sermons.*

This sentence is in some degree harsh and unpleasant; it contains no more than one considerable pause, which falls between the two members; and each of those members is so long, as to occasion a difficulty in breathing while it is pronounced. The following are instances of a different kind.

By smoothing those inequalities, which the necessary difference of ranks and conditions has introduced into society, she not only reconciles us to the highest eminences of life, but leads us to consider them as affording to the social world, that sublime contrast which the landscape derives from the diversity of hill and dale, and as sending down those streams of benignity which refresh and gladden the lower stations.—*Brown's Sermons.*

When thine aching eye shall look forward to the end that is far distant; and when behind thou shalt find no retreat; when thy steps shall falter, and thou shalt tremble at the depth beneath which thought itself is not able to fathom; then shall the angel of retribution lift his inexorable hand against thee; from the irremeable way shall thy feet be smitten; thou shalt plunge in the burning flood, and though thou shalt live for ever, thou shalt rise no more.—*Hawkesworth's Almoran and Hamet.*

Porticoes, which had withstood the assaults of time more than two thousand years; broken columns of different lengths, rising at a considerable distance within the limits of the same pile; sculptured portals, through whose frowning arches the winds passed with a hollow murmuring; numberless figures engraven on the pilasters of those portals; and multitudes of hieroglyphics on the different parts of the spacious ruin; gave the travellers a mournful and magnificent idea of the pristine grandeur of this edifice.—*Langhorne's Solyman and Almena.*

Here everything is flowing and easy. The members of the sentences bear a just proportion to each other; and the reader therefore never experiences any difficulty of breathing.

The next subject which claims our attention is, the close or cadence of the whole sentence, which, as it is always the part most sensible to the ear, demands the greatest care. Upon it the mind pauses and rests; it

ought therefore to contain nothing harsh or abrupt. When we aim at dignity or elevation, the sound should be made to swell gradually to the end; the longest members of the period, and the fullest and most sonorous words, should be reserved for the conclusion. The following sentence is constructed in this manner.

It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance; and continues the longest in action, without being tired or satiated with its proper enjoyments.—*Addison, Spectator.*

Here every reader must be sensible of a beauty, both in the division of the members and pauses, and the manner in which the sentence is rounded, and conducted to a full and harmonious close. "Mr. Addison's period, and members of periods," says Mitford, "mostly end with the unaccented hyperrhythmical syllable, and scarcely ever with a strong accent, except where emphasis gives importance to such a conclusion. The graceful flow so much admired in his writings, is not a little owing to this circumstance. His language seems always united like water, by the aptitude of its parts to coalesce, and never wears the appearance of being forcibly held together."

A falling off towards the end always produces a disagreeable effect. For this reason, pronouns and prepositions are as unpleasant to the ear, as they are inconsistent with strength of expression. The sense and the sound seem to have a mutual influence on each other; that which offends the ear is apt to mar the strength of the meaning; and that which really degrades the sense appears also to have a bad sound. It may be affirmed in general that a musical close, in our language, requires either the last, or the last but one, to be a long syllable.

It is, however, necessary to observe that sentences so constructed as to make the sound always swell towards the end, and to rest upon syllables of a certain description, give a discourse the tone of declamation: the ear soon becomes acquainted with the melody,

and is apt to be cloyed with monotony. If we would keep alive the attention of the reader or hearer, if we would preserve vivacity and strength in our composition, we must be solicitous to vary our rhythms. This observation regards the distribution of the members, as well as the cadence of the period. Sentences constructed in a similar manner, with the pauses falling at equal intervals, should never follow one upon another. Even an unmusical ear will enable an author to catch some kind of melody, and to form all his sentences according to it; but this oft-recurring modulation will soon produce satiety and disgust. A just and correct ear is requisite for diversifying the melody; and hence we so seldom meet with authors remarkably happy in this respect.

Though the music of sentences demands a very considerable degree of attention, yet this attention must be confined within moderate bounds. Every appearance of affectation of harmony is disagreeable; especially if the love of it lead us so far as to sacrifice perspicuity, precision, or strength of sentiment, to sound. All unmeaning words, introduced merely to round the period, or complete the melody, are great blemishes in writing: they are childish ornaments, by which a sentence always loses more in point of significancy, than it can gain in point of melody. After all the labour bestowed by Quinctilian on regulating the measures of prose, he comes at last, with his usual good sense, to this conclusion: "Upon the whole, I would rather choose that composition should appear rough and harsh, if that be necessary, than that it should be enervated and effeminate, such as we find in the style of too many. Some sentences therefore which we have studiously formed into melody, should be thrown loose, that they may not seem too much laboured; nor ought we ever to omit any proper or expressive word, for the sake of smoothing a period."*

Hitherto our attention has been directed to agreeable

* Quinctilian de Institut. Orator. lib. ix. cap. iv.

sound, or modulation in general. It yet remains to treat of a higher beauty, the adaptation of the sound to the sense. This beauty may be attained in either prose or verse; but in illustrating its general principles, the writings of the poets will furnish us with the most copious and striking illustrations.

The resemblance of poetical numbers to the subject which they mention or describe, may be considered as general or particular, as consisting in the flow and structure of a whole passage taken together, or as comprised in the sound of some emphatical and descriptive words, or in the cadence and harmony of single verses.

A general analogy between the sound and the sense is to be found in every language which admits of poetry, in every author whose fancy enables him to impress images strongly on his own mind, and whose choice and variety of language readily supply him with the means of giving expression to them. To such a writer it is natural to change his measure with his subject, even without any effort of the understanding, or intervention of the judgment. The thought of jollity and mirth necessarily tunes the voice of a poet to gay and sprightly notes, as it fires his eye with vivacity; and reflections on gloomy situations and disastrous events, will sadden his numbers as it will cloud his countenance. But in such passages, there is only the similitude of pleasure to pleasure, and of grief to grief, without any immediate application of particular images. The same flow of joyous versification will celebrate the jollity of marriage, and the exultation of triumph; and the same languor of melody will suit the complaint of an absent lover, and the lamentations of a conquered king.

It is scarcely to be doubted that on many occasions we ourselves produce the music which we imagine we hear; that we modulate the poem by our own disposition, and ascribe to the numbers the effects of the sense. We may observe in real life that it is not easy to deliver a pleasing message in an unpleasing manner, and that we readily associate beauty and deformity with those whom we have reason to love or hate. Yet it would be

too daring to declare that all the celebrated adaptations of harmony are chimerical; that Homer, Virgil, and Milton, paid no extraordinary attention to their numbers in any of those passages where the sound is said to be an echo to the sense.*

There being frequently a strong resemblance of one sound to another, it will not be surprising to find an articulate sound resembling one that is not articulate. Of this resemblance we meet with an exemplification in the following passages:—

On a sudden open fly,
With impetuous recoil and *jarring* sound,
Th' infernal doors, and on their hinges grate
Harsh thunder. *Milton.*

The impetuous arrow *whizzes* on the wing.—*Pope.*

The string, let fly,
Twang'd short and sharp, like the shrill swallow's cry.—*Pope.*

Loud sounds the air, redoubling strokes on strokes,
On all sides round the forest hurls her oaks
Headlong: deep echoing groan the thickets brown,
Then *rustling, crackling, crashing*, thunder down.—*Pope.*

The pilgrim oft
At dead of night 'mid his oraison hears
Aghast the voice of Time, disparting towers,
Tumbling all precipitate down-dashed,
Rattling around, loud thundering to the moon.—Dyer.

The ice was here, the ice was there,
The ice was all around;
It *cracked* and *growled*, and *roared* and *howled*,
Like noises in a swound.—*Coleridge.*

That there is any other natural resemblance of sound to signification, must not be taken for granted. There is evidently no similarity between sound and motion, or between sound and sentiment. We are apt to be deceived by an artful pronunciation: the same passage may be pronounced in many different tones, elevated or humble, sweet or harsh, brisk or melancholy, so as to accord with the sentiment or thought. This concordance must be carefully distinguished from that between

* Johnson's Rambler, No. 94.—See likewise Dr. Whately's Elements of Rhetoric.

sound and sense; which may sometimes subsist without any dependance upon delivery.

There is another circumstance which contributes still more to the deceit: sound and sense being intimately connected, the properties of the one are readily communicated to the other. Thus, for example, the quality of grandeur, of sweetness, or of melancholy, though solely belonging to the thought, is transferred to the word by which that quality is expressed. In this manner, words bear an imaginary resemblance to those objects of which they are only the arbitrary signs. It is of the greatest importance to distinguish the natural resemblance of sound and signification, from those artificial resemblances which have now been described.

From the instances lately adduced, it is evident that there may be a similarity between sounds articulate, and sounds inarticulate. But we may safely pronounce that this resemblance can be carried no further. The objects of the different senses have no similarity to each other: sound, whether articulate or inarticulate, bears no kind of analogy to taste or smell; and as little can it resemble internal sentiment, feeling, or emotion. Must we then admit that nothing but sound can be imitated by sound? Taking imitation in its proper sense, as importing a coincidence between different objects, the proposition must be admitted; and yet in many passages which are not descriptive of sound, everyone must be sensible of a peculiar concord between the sound of the words and their meaning. As there can be no doubt of the fact, what remains is to enquire into its cause.

Resembling causes may produce effects which have no resemblance; and causes which have no resemblance may produce resembling effects. A magnificent building, for example, does not in any degree resemble an heroic action; and yet the emotions which they produce, are sometimes concordant, or bear a remote resemblance to each other. We are still more sensible of this kind of resemblance in a song, when the music is properly adapted to the sentiment. There is no similarity be-

tween thought and sound; but there is the strongest similarity between the emotion excited by music tender and pathetic, and that excited by the complaint of an unsuccessful lover. When we apply this observation to the present subject, it will appear that in some instances the sound even of a single word makes an impression similar to what is produced by the thing which it signifies. Of this description are *running, rapidity, impetuosity, precipitation.* Brutal manners produce in the spectator an emotion not unlike what is caused by a harsh and rough sound; and hence the beauty of the figurative expression, *rugged* manners. The word *little*, being pronounced with a very small aperture of the mouth, has a weak and faint sound, which makes an impression resembling that produced by a diminutive object. This resemblance of effects is still more remarkable where a number of words is connected in the same period. Words pronounced in succession often produce a strong impression: and when this impression happens to accord with that made by the sense, we are aware of a complex emotion, peculiarly pleasant; one proceeding from the sentiment, and one from the melody or sound of the words. But the chief pleasure arises from having these two concordant emotions combined in perfect harmony, and conducted in the mind to a full close.

Except those passages in which sound is described, all the examples given by critics of sense being imitated by sound, resolve themselves into a resemblance of effects. Emotions excited by sound and signification may have a mutual resemblance; but sound itself cannot have a resemblance to anything but sound.

After having suggested these general observations, it will be proper to descend to particular examples.

By a number of syllables in succession, an emotion is sometimes raised, similar to that excited by successive motion. In this manner slow motion may be justly imitated in a verse where long syllables prevail, especially with the aid of a slow pronunciation.

Illi inter sese magna vi brachia tollunt.—*Virgil.*

On the other hand, swift motion is imitated by a succession of short syllables.

Quadrupedante putrem sonitu quatit ungula campum.—*Virgil.*

By the frequency of its pauses, a line composed of monosyllables makes an impression similar to what is made by laborious interrupted motion.

First march the heavy mules securely slow
O'er hills, o'er dales, o'er crags, o'er rocks they go.—*Pope.*

With many a weary step, and many a groan,
Up the high hill he heaves a huge round stone.—*Brooms.*

The impression made by rough sounds in succession resembles that made by rough or tumultuous motion; and on the other hand, the impression of smooth sounds resembles that of gentle motion.

Two craggy rocks, projecting to the main,
The roaring wind's tempestuous rage restrain;
Within, the waves in softer murmurs glide,
And ships secure without their hawsers ride.—*Pope.*

Prolonged motion is well expressed by an Alexandrine verse. The following is an example of *slow* motion prolonged:

A needless Alexandrine ends the song,
That, like a wounded snake, drags its slow length along.—*Pope.*

The next example is of *forcible* motion prolonged:

The waves behind impel the waves before,
Wide-rolling, foaming high, and tumbling on the shore.—*Pope.*

The last is of *rapid* motion prolonged:

The huge round stone, resulting with a bound,
Thunders impetuous down, and smokes along the ground.
Brooms.

A period consisting mostly of long syllables, that is, of syllables pronounced slowly, produces an emotion which bears a faint resemblance to that excited by gravity and solemnity. Hence the beauty of the following verse.

Olli sedato respondit corde Latinus.—*Virgil.*

This enumeration might be extended to a much greater length; but the examples which have been given, may serve as a foundation for the reader's further enquiries.

FIGURATIVE LANGUAGE IN GENERAL.

FIGURES of speech always denote some departure from the simplicity of expression; they enunciate, after a particular manner, the idea which we intend to convey, and that with the addition of some circumstance designed to render the impression more strong and vivid. When I say, "A good man enjoys comfort in the midst of adversity," I express my thoughts in the simplest manner possible. But when I say, "To the upright there ariseth light in darkness," the same sentiment is expressed in a figurative style: a new circumstance is introduced; light is substituted for comfort, and darkness is used to suggest the idea of adversity.

The use of figurative language has been visited with heavy censure by a very distinguished philosopher. "Since wit and fancy," says Locke, "finds easier entertainment in the world than dry truth and real knowledge, figurative speeches, and allusion in language, will hardly be admitted as an imperfection or abuse of it. I confess, in discourses where we seek rather pleasure and delight than information and improvement, such ornaments as are borrowed from them, can scarce pass for faults. But yet, if we would speak of things as they are, we must allow that all the art of rhetoric, besides order and clearness, all the artificial and figurative application of words eloquence hath invented, are for nothing else but to insinuate wrong ideas, move the

passions, and thereby mislead the judgment; and so indeed are perfect cheat: and therefore however laudable or allowable oratory may render them in harangues and popular addresses, they are certainly, in all discourses that pretend to inform or instruct, wholly to be avoided; and where truth and knowledge are concerned, cannot but be thought a great fault, either of the language or person that makes use of them. What, and how various they are, will be superfluous here to take notice; the books of rhetoric, which abound in the world, will instruct those who want to be informed: only I cannot but observe, how little the preservation and improvement of truth and knowledge is the care and concern of mankind; since the arts of fallacy are endowed and preferred. 'Tis evident how much men love to deceive, and be deceived, since rhetoric, that powerful instrument of error and deceit, has its established professors, is publicly taught, and has always been had in great reputation: and I doubt not, but it will be thought great boldness, if not brutality in me to have said thus much against it. Eloquence, like the fair sex, has too prevailing beauties in it, to suffer itself ever to be spoken against. And 'tis in vain to find fault with those arts of deceiving, wherein men find pleasure to be deceived."* — This is a degree of severity more than philosophical. The passage seems to involve one obvious fallacy; namely, that eloquence must always be exerted in a bad cause: for if rhetoric is a powerful instrument of error and deceit, it must also be a powerful instrument of truth and justice. From the writings of Locke† himself, figurative language is by no means excluded; and in this very passage we find him making a skilful use of comparison, one of the figures of rhetoric.

Though figures imply a deviation from what may be

* Locke's Essay concerning Human Understanding, book iii. chap. x.

† What could be more beautiful than the following passage from the Essay on the Human Understanding:—"Thus the ideas, as well as children of our youth, often die before us; and our minds represent to us those tombs to which we are approaching, where, though the brass and marble remain, yet the inscriptions are effaced by time and the imagery moulders away."

reckoned the most simple form of speech, we are not thence to infer that they imply anything uncommon or unnatural. This is so far from being the case, that, on many occasions, they are both the most natural, and the most common method of uttering our sentiments. It is impossible to compose any discourse without making frequent use of them; and there are indeed few sentences of any length which do not include some expression that may be termed figurative. Figures are, therefore, to be accounted part of that language which nature dictates to mankind: they are not the invention of the schools, nor the mere product of study; on the contrary, the most illiterate speak in figures, as often perhaps as the most learned. Whenever the imagination of the vulgar is powerfully awakened, or their passions highly inflamed, they will pour forth a torrent of figurative language, as forcible as could be employed by the most artificial declaimer.

"When we attend," says Dr. Ferguson, "to the language which savages employ on any solemn occasion, it appears that man is a poet by nature. Whether at first obliged by the mere defects of his tongue, and the scantiness of proper expressions, or seduced by a pleasure of the fancy in stating the analogy of its objects, he clothes every conception in image and metaphor. 'We have planted the tree of peace,' says an American orator; 'we have buried the axe under its roots: we will henceforth repose under its shade; we will join to brighten the chain that binds our nations together.' Such are the collections of metaphor which those nations employ in their public harangues. They have likewise already adopted those lively figures, and that daring freedom of language, which the learned have afterwards found so well fitted to express the rapid transitions of the imagination, and the ardours of a passionate mind."

Bishop Percy has thus stated the prevalence of metaphorical language in the ancient poets of the north: "That daring spirit and vigour of imagination which distinguished the northern warriors, naturally

inclined them to bold and swelling figures: and as their mythology was grown very extensive and complicated, the frequent allusions to it could not but be a great source of obscurity to modern readers. It was the constant study of the northern Scalds to lift their poetic style as much as possible above that of their prose: so that they had at length formed to themselves in verse a kind of new language, in which every idea was expressed by a peculiar term, never admitted into their ordinary converse. Some of these terms are founded on their mythology, or the fabulous history of their gods; and others on some fancied analogy or resemblance. Thus if an Icelandic poet had occasion to mention a rainbow, he called it 'the bridge of the gods;' if gold, 'the tears of Freya;' if poesy, 'the gift of Odin.' The earth was indifferently termed 'Odin's spouse,' 'the daughter of night,' or 'the vessel that floats on the ages:' in like manner a battle was to be styled 'the bath of blood,' 'the storm of Odin,' or 'the clash of bucklers;' the sea, 'the field of pirates,' or 'the girdle of the earth.' Ice was not insignificantly named 'the greatest of bridges;' a ship, 'the horse of the waves.'"

Dr. Beattie remarks that "savages, illiterate persons, and children, have comparatively but few words in proportion to the things they may have occasion to speak of; and must therefore recur to tropes and figures more frequently than persons of copious elocution. A seaman, or mechanic, even when he talks of that which does not belong to his art, borrows his language from that which does; and this makes his diction figurative to a degree that is sometimes entertaining enough."

What then is it that has drawn the attention of critics and rhetoricians so much to these forms of speech? They remarked that in them consists much of the beauty and force of language, and found them always to bear some character or distinguishing marks, by the help of which they could reduce them under separate classes. To this perhaps they owe their name. As the figure or shape of one body distinguishes it from another, so each of those forms of speech has a cast

peculiar to itself, which distinguishes it both from the rest, and from the simple form of expression. Simple expression makes our ideas known to others, but goes no further; figurative language bestows a particular dress upon those ideas; a dress which serves to distinguish and adorn them.

Figures in general may be described to be that language which is prompted either by the imagination, or by the passions. Rhetoricians commonly divide them into two great classes, figures of words, and figures of thought. The former are denominated tropes: they consist in the employment of a word to signify something different from its original and primitive meaning; so that by altering the word, we destroy the figure. Thus in the instance lately adduced, the trope consists in "light and darkness" being not used in a literal sense, but substituted for "comfort and adversity," on account of some resemblance or analogy which they are supposed to bear to those conditions of life. The other class, termed figures of thought, supposes the words to be employed in their proper and literal meaning, and the figure to consist in the turn of the thought. This is the case with personifications and apostrophes; where, though we vary the words which are used, or translate them from one language into another, we may still preserve the same figure. The distinction however is of very little importance; nothing can be built upon it in practice, nor can it always be clearly observed. Provided we remember that figurative language imports some colouring of the imagination, or some emotion or passion, expressed in our style, it is a matter of inferior consequence, whether we give to some particular mode of expression the name of a trope or of a figure. "Tropes and figures," says Dr. Ward, "are distinguished from each other in several respects. Tropes mostly affect single words, but figures whole sentences. A trope conveys two ideas to the mind by means of one word, but a figure throws the sentence into a different form from the common and usual manner of expression. Besides,

tropes are chiefly designed to represent our thoughts, but figures our passions."

As it would be tedious to dwell on all the variety of figurative expressions which rhetoricians have enumerated, I shall select only such figures as most frequently occur. The principles and rules laid down concerning them will sufficiently direct us to the use of the rest, either in prose or poetry.

PERSONIFICATION.

THE boldest effort of the imagination seems to be that which bestows sensibility and voluntary motion upon things inanimate. At first view, one would be disposed to conclude that this figure borders on the extravagant or ridiculous; for what can seem more remote from the course of reasonable thought, than to speak of stones, trees, fields, and rivers, as if they were living creatures, and to attribute to them thought and sensation, action and affection? This would appear to be nothing more than childish conceit which no person of taste could relish. The case however is very different; no such ridiculous effect is produced by personification, when judiciously managed; on the contrary, it is found to be natural and agreeable. Nor is any very uncommon degree of passion required to make us relish it: into every species of poetry it gains an easy admission; it is by no means excluded from prose, and even in common conversation it not unfrequently finds a place. Thus we do not hesitate to speak of a *furious* dart, a *deceitful* disease, the *thirsty* ground, the *angry* ocean. The use of such expressions shows the facility with which the mind can apply the properties of living creatures to inanimate objects, or to its own abstract ideas.

That our actions are too much influenced by passion, is an acknowledged truth; but it is not less certain that passion also possesses considerable influence over our perceptions, opinions, and belief. When by any animating passion, whether pleasant or painful, an impulse is given to the imagination, we are in that condition disposed to use figurative expressions; and those figures are generally founded upon a momentary belief in some circumstance which calm and unclouded reason would represent in quite a different point of view. "A man agitated," says Dr. Beattie, "with any interesting passion, especially of long continuance, is apt to fancy that all nature sympathises with him. If he has lost a beloved friend, he thinks the sun less bright than at other times; and in the sighing of the winds and groves, in the lowings of the herd, and in the murmurs of the stream, he seems to hear the voice of lamentation. But when joy or hope predominates, the whole world assumes a gay appearance. In the contemplation of every part of nature, of every condition of mankind, of every form of human society, the benevolent and pious man, the morose and the cheerful, the miser and the misanthrope, finds occasion to indulge his favourite passion, and sees, or thinks he sees, his own temper reflected back in the actions, sympathies, and tendencies of other things and persons. Our affections are indeed the medium through which we may be said to survey ourselves, and everything else; and whatever be our inward frame, we are apt to perceive a wonderful congeniality in the world without us. And hence the fancy, when roused by real emotions, or by the pathos of composition, is easily reconciled to those figures of speech that ascribe sympathy, perception, and other attributes of animal life, to things inanimate, or even to notions merely intellectual."*

Plaintive passions are extremely solicitous for vent; and a soliloquy frequently answers this purpose. But when such a passion becomes excessive, it cannot be

* Beattie's Essay on Poetry and Music.

gratified except by sympathy from others; and if denied that consolation, it will convert even things inanimate into sympathising beings.

Ye woods and wilds, whose melancholy gloom
Accords with my soul's sadness, and draws forth
The tear of sorrow from my bursting heart,
Farewell a while. *Howe.*

Ah happy hills! ah pleasing shade!
Ah fields belov'd in vain,
Where once my careless childhood stray'd,
A stranger yet to pain!
I feel the gales that from ye blow,
A momentary bliss bestow;
As waving fresh their gladsome wing,
My weary soul they seem to soothe,
And, redolent of joy and youth,
To breathe a second spring. *Gray.*

That such personification is derived from nature, will not admit of the least doubt, when we consider that it is to be found in the poetical productions of the darkest ages, and most remote countries.

Another source of this figure is terror; which is communicated in thought to every surrounding object, even to those which are inanimate.

Go, view the settling sea. The stormy wind is laid; but the billows still tumble on the deep, and seem to fear the blast.—*Ossian.*

We naturally communicate our joy in the same manner.

As when to them who sail
Beyond the Cape of Hope, and now are past
Mozambic, off at sea north-east winds blow
Sabean odour from the spicy shore
Of Araby the Blest; with such delay
Well pleas'd, they slack their course, and many a league
Cheer'd with the grateful smell old Ocean smiles.—*Milton.*

In some of the above examples, the personification, if I mistake not, is so complete as to afford an actual, though momentary, conviction, that the objects introduced are possessed of life and intelligence. But it is evident, from numberless instances, that the personifi-

cation is not always so perfect. It is often employed in descriptive poetry, without being intended to produce the same conviction.

O Winds of winter! list ye there
To many a deep and dying groan?
Or start ye, demons of the midnight air,
At shrieks and thunders louder than your own?
Alas! even your unhallow'd breath
May spare the victim fallen low;
But man will ask no truce to death,
No bounds to human woe. *Campbell.*

Come gentle Spring! ethereal mildness, come,
And from the bosom of yon dropping cloud,
While music wakes around, veil'd in a shower
Of shadowing roses on our plains descend.—*Thomson.*

Lo! how the Years to come, a numerous and well-fitted quire,
All hand in hand do decently advance,
And to my song with smooth and equal measures dance.
Cowley.

But look, the Morn, in russet mantle clad,
Walks o'er the dew of yon high eastern hill.—*Shakspeare.*

Awake, ye West Winds, through the lonely dale,
And, Fancy, to thy fairy bower betake!
Even now with balmy freshness breathes the gale,
Dimpling with downy wing the stilly lake;
Through the pale willows faultering whispers wake,
And Evening comes with locks bedropt with dew.—*Mickle.*

While through the west, where sinks the crimson day,
Meek Twilight slowly sails, and waves her banners grey.
Mason.

Night, sable goddess! from her ebon throne,
In rayless majesty, now stretches forth
Her leaden sceptre o'er a slumb'ring world.—*Young.*

In these instances, it may be presumed that the personification, either with the poet or his readers, does not amount to any conviction that the objects are endowed with intelligence. The winds, the seasons, years, morning, evening, twilight, and night, are not here understood to be sensible beings. The personification must therefore be referred to the imagination: the inanimate object is figured to be possessed of consciousness; but we are not even impressed with a momentary conviction that it is so in reality. Ideas or

fictions of imagination have the power of exciting emotions in the mind; and when any inanimate object is, in imagination, supposed to be an intelligent being, it assumes an appearance of greater importance than when an idea is formed of it according to truth. In this case however the elevation is far from being equal to what it is when the personification amounts to actual conviction. Thus personification is of two kinds. The first, or nobler kind, may be termed passionate personification; the other, or more humble, may be termed descriptive personification. Personification in mere description is seldom or never carried to the extent of conviction.

Collins, a writer of true poetical genius, has thus personified an attribute of the mind:

O thou, who sitt'st a smiling bride
By valour's arm'd and awful side,
Gentlest of sky-born forms, and best ador'd!
Who oft with songs divine to hear
Winn'st from his fatal grasp the spear,
And hid'st in wreaths of flow'rs his bloodless sword;
Thou who amidst the deathful field,
By godlike chiefs alone beheld,
Oft with thy bosom bare art found,
Pleading for him, the youth who sinks to ground;
See, Mercy! see, with pure and loaded hands
Before thy shrine my country's Genius stands,
And decks thy alter still, though pierc'd with many a wound.

Dunbar, an ancient Scottish poet of the highest order, has in a single distich exhibited a strong and simple personification of the passion of anger:

Than Yre come in with sturt and stryfe;
His hand wes ay upoun his knyfe.*

Dr. Grainger has produced a very poetical personification of solitude:

O Solitude, romantic maid,
Whether by nodding towers you tread,
Or haunt the desert's trackless gloom,
Or hover o'er the yawning tomb,

* Dunbar's Daunce: Lord Hailes's Ancient Scottish Poems.

Or climb the Andes' clifted side,
Or by the Nile's coy source abide,
Or starting from your half-year's sleep,
From Hecla view the thawing deep,
Or, at the purple dawn of day,
Tadmor's marble wastes survey,
You, recluse, again I woo,
And again your steps pursue.

This figure admits of three different degrees; which it is necessary to recognise in order to determine the propriety of its use. The first is when some of the properties or qualities of living creatures are ascribed to inanimate objects; the second, when those inanimate objects are introduced as acting like living creatures; and the third, when they are represented either as speaking to us, or as listening when we address them.

When this figure is used in its lowest degree, it raises the style so little, that it may be admitted into the most humble discourse. Such expressions as *furious* dart, *thirsty* ground, raise so slight a conviction of sensibility, if they raise any at all, that it may seem doubtful whether they ought not to be referred to some other figure. Still however such epithets are found to have a more powerful effect than those which are properly and literally applicable to the objects. This effect may be explained in the following manner. In the expression *angry ocean*, do we not tacitly compare the ocean in a storm to a man in wrath? It is by this tacit comparison that the expression acquires a force or elevation above what is found in an epithet proper to the object. This comparison, though only tacit, seems to exclude personification: by the very nature of comparison, the objects compared are kept distinct, and the native appearance of each is preserved. All that can be said concerning the subject is, that, with regard to such instances, it must depend upon the reader, whether they may be examples of personification, or merely of what is denominated a figure of speech. A reader of fancy will advance them to the former class; while, with a plain reader they will remain in the latter.

The second degree of this figure is, when inanimate

objects or abstract ideas are introduced acting like living creatures. Here we rise a step higher, and the personification becomes sensible. The strength of the figure depends upon the nature of the action which we attribute to those inanimate objects, and the particularity with which it is described.

Go to your Natural Religion; lay before her Mahomet, and his disciples, arrayed in armour and blood, riding in triumph over the spoils of thousands who fell by his victorious sword. Show her the cities which he set in flames, the countries which he ravaged and destroyed, and the miserable distress of all the inhabitants of the earth. When she has viewed him in this scene, carry her into his retirement; show her the prophet's chamber; his concubines and his wives; and let her hear him allege revelation, and a divine commission, to justify his adultery and lust. When she is tired with this prospect, then show her the blessed Jesus, humble and meek, doing good to all the sons of men. Let her see him in his most retired privacies; let her follow him to the Mount, and hear his devotions and supplications to God. Carry her to his table, and view his poor fare, and hear his heavenly discourse. Let her attend him to the tribunal, and consider the patience with which he endured the scoff and reproaches of his enemies. Lead her to his cross; let her view him in the agony of death, and hear his last prayer for his persecutors; *Father, forgive them, for they know not what they do!* When Natural Religion has thus viewed both, ask her, Which is the Prophet of God? But her answer we have already had, when she saw part of this scene, through the eyes of the centurion, who attended at the cross. By him she spoke, and said: *Truly this man was the Son of God.—Sherlock's Sermons.*

This is more than elegant; it is truly sublime. The whole passage is animated; and the figure rises at the conclusion, when Natural Religion, who before was only a spectator, is introduced as speaking by the centurion's voice. This is an instance of personification, carried as far as prose, even in its highest elevation, will admit.

The genius of our tongue affords us a material advantage in the use of this figure. All substantive nouns, except the proper names of creatures, male or female, are destitute of gender. By simply bestowing the masculine or feminine gender upon inanimate objects, we introduce personification. "When we give them sex, by making them masculine or feminine, they are thenceforth personified; are a kind of intelligent beings, and

become, as such, the proper ornament either of rhetoric or of poetry.

Thus Milton:

> The Thunder
> Wing'd with red light'ning and impetuous rage,
> Perhaps hath spent *his* shafts. *P. Lost*, i. 174.

The poet, having just before called the hail and thunder, God's ministers of vengeance, and so personified them, had he afterwards said *its* shafts for *his* shafts, would have destroyed his own image, and approached withal so much nearer to prose.

The following passage is from the same poem:

> Should intermitted Vengeance arm again
> *His* red right hand. *P. L.*, ii. 173.

In this place *his* hand is clearly preferable either to *her* or *its*, by immediately referring us to God himself, the avenger.

I shall only give one instance more, and quit this subject.

> At his command th' uprooted Hills retir'd
> Each to *his* place: they heard his voice and went
> Obsequious: Heaven *his* wonted face renew'd,
> And with fresh flow'rets Hill and Valley smil'd. *P. L.*, vi.

Here all things are personified; the hills *hear*, the valleys *smile*, and the *face* of heaven is renewed. Suppose then the poet had been necessitated by the laws of his language to have said—Each hill retir'd to *its* place —Heaven renewed *its* wonted face—how prosaic and lifeless would these neuters have appeared; how detrimental to the *prosopopœia*, which he was aiming to establish! In all this therefore he was happy, that the language in which he wrote imposed no such necessity; and he was too wise a writer to impose it on himself."*

Personifications of this kind are extremely frequent in poetry, of which indeed they may almost be considered as the life and soul. We expect to find every thing animated in the descriptions of a poet who possesses a lively fancy. Homer is remarkable for the use of this

* Harris's Hermes, p. 59.

figure: war, peace, darts, spears, towns, rivers, every thing, in short, is alive in his writings. The same is the case with Milton and Shakspeare. One of the greatest pleasures which we derive from poetry, is to find ourselves always in the midst of our fellows, and to see every thing feeling and acting like ourselves. This is perhaps the principal charm of the figurative style, that it introduces us into society with all nature, and interests us even in inanimate objects, by forming a connexion between them and us, through that sensibility which it ascribes to them.

It yet remains to treat of the highest degree of this figure; which consists in introducing inanimate objects and irrational beings not only as feeling and acting, but also as listening and speaking. Personification in this degree, though on several occasions far from being unnatural, is very difficult in the management. It is the boldest of all rhetorical figures: it is the style of strong passion only; and therefore ought never to be attempted, unless when the mind is considerably heated and agitated. The introduction of some object inanimate, acting as if it had life, can be relished by the mind in the midst of cool description; but we must be in a state of considerable emotion, before we can so far realize the personification of an insensible object, as to conceive it listening to what we say, or returning an answer to our address. All strong passions however have a tendency to produce this figure; not only love, anger, and indignation, but even those which are seemingly more depressing, such as grief, remorse and melancholy. In the subsequent passage Gray introduces an address from "the insect youth."

Methinks I hear in accents low
  The sportive kind reply:
Poor moralist! and what art thou?
  A solitary fly.
Thy joys no glittering female meets,
No hive hast thou of hoarded sweets
  No painted plumage to display:
On hasty wings thy youth is flown;
Thy sun is set, thy spring is gone—
  We frolic while 'tis May. *Gray.*

Having thus treated of the nature of personification, and of its different degrees, it remains to shew in what cases it may be introduced with propriety, when it is suitable, when unsuitable.

After a passionate personification is properly introduced, it ought to be confined to its distinct province, that of gratifying some predominant passion. Every sentiment which is unconnected with this design, ought to be rejected. The passion of love, for example, in a plaintive tone, may bestow a momentary life upon woods and rocks, to make them witnesses of the lover's constancy or distress; but no passion will easily support a conviction so far stretched, that those woods and rocks should report that constancy or distress to others. It is not, however, safe to prescribe mechanical rules to transcendent genius, which will often establish rules by the success of its own daring efforts.

If extraordinary marks of respect to a person of low condition be ridiculous, not less so is the personification of a low subject. This rule chiefly regards descriptive personification; for a subject can hardly be regarded as mean or low that is the cause of a violent passion; in that circumstance at least, it must be of importance. No positive rules, however, can be assigned with regard to what objects should be selected, and what avoided; the ultimate appeal must always lie to the decision of taste. A poet of superior genius, possessing the power of inflaming the mind, may take liberties which would be dangerous in others. Homer does not appear extravagant in animating his darts and arrows; nor Thomson in animating the seasons, the winds, the rains, the dews. The latter of these poets even ventures to animate the diamond; and this he does with great propriety. But there are objects familiar and base, to which personification cannot properly descend. In a composed state of mind, to animate a lump of matter even in the most rapid flight of fancy, degenerates into burlesque.

> How now? what noise? that spirit's possessed with haste,
> That wounds the unresisting postern with these strokes.
>
> *Shakspeare.*

The employment of descriptive personification requires a considerable degree of caution. A personage in tragedy, agitated by some strong passion, is inspired with warm and lofty sentiments, and the reader catching fire by sympathy, relishes the boldest personifications; but a writer, even in the most lively description, ought to content himself with such figures of this kind as agree with the tone of mind inspired by the description. Nor is even the lowest degree of personification to be admitted upon every occasion; for in plain narrative, the mind, serious and sedate, entirely rejects the figure. Upon certain occasions, a reader can even without passion imagine the winds to be animated; but still the winds are the subject, and any action ascribed to them contrary to their usual operation, appearing unnatural, seldom fails to banish the illusion. The reader's imagination, too far strained, refuses its aid; and the description becomes obscure, instead of being more luminous. In Campbell's Ode to Winter, the personification, though carried to a great extent, is managed with evident propriety and skill.

This figure requires to be used with greater moderation in prose than in poetry; for, in prose, the same assistance cannot be obtained for raising passion to its proper height by the force of numbers and the glow of style. Yet from this species of composition, addresses to objects inanimate are by no means excluded; they have their place in the loftier kind of oratory. A public speaker may on some occasions very properly address religion or virtue, or his country, or some city or province, which has perhaps suffered great calamities, or been the scene of some memorable event. But it ought to be remembered, that, as such addresses are among the highest efforts of eloquence, they should never be attempted, unless by persons of more than ordinary genius. Of all frigid things, the most frigid are the awkward and unseasonable attempts sometimes made towards such kinds of personification, especially if they be long continued: we perceive the writer labouring to imitate the language of some passion which

he neither feels himself, nor is capable of exciting in others.

Roscoe has remarked that "if the moderns excel the ancients in any department of poetry, it is in that now under consideration. It must not indeed be supposed that the ancients were insensible of the effects produced by this powerful charm. But it may safely be asserted, that they have availed themselves of this creative faculty much more sparingly, and with much less success, than their modern competitors. The attribution of sense to inert objects is indeed common to both; but the still bolder exertion which embodies abstract existence, and renders it susceptible of ocular representation, is almost exclusively the boast of the moderns."*

APOSTROPHE.

APOSTROPHE is a figure nearly allied to personification, with which it is sometimes confounded. It consists in bestowing an ideal presence upon real persons, either dead or absent. We address them as if they stood before us listening to the overflowing of our passion.

Strike the harp in praise of Bragela, whom I left in the isle of mist, the spouse of my love. Dost thou raise thy fair face from the rock to find the sails of Cuchullin? The sea is rolling far distant, and its white foam shall deceive thee for my sails. Retire, for it is night, my love, and the dark winds sigh in thy hair. Retire to the hall of my feasts, and think of the times that are past; for I will not return till the storm of war is gone.—*Ossian.*

Never, O little flock! from which I was torn by the cruel fate of war, never shall I be unmindful of the sacred ties that united us, of the uninterrupted harmony which we enjoyed, and of those fruits of the Spirit, goodness, righteousness, and truth, which exhibited

* Roscoe's Life of Lorenzo de' Medici, vol. i. p. 357.

among you the most convincing proofs of the energy of the gospel. Never shall I forget that melancholy day on which I was separated from you, without one public opportunity of "commending you to God, and to his grace," without one affectionate expression, without one adieu.—*Brown's Sermons.*

In these examples, an address is made to persons that are absent: but addresses are also made to the dead.

Oh thou! with whom my heart was wont to share
From reason's dawn each pleasure and each care;
With whom, alas! I fondly hoped to know
The humble walks of happiness below;
If thy blest nature now unites above
An angel's pity with a brother's love,
Still o'er my life preserve thy mild control,
Correct my views, and elevate my soul.—*Rogers.*

Departed spirits of the mighty dead!
Ye that at Marathon and Leuctra bled!
Friends of the world! restore your swords to man,
Fight in his sacred cause, and lead the van!
Yet for Sarmatia's tears of blood atone,
And make her arm puissant as your own!
Oh! once again to Freedom's cause return
The patriot Tell, the Bruce of Bannockburn!—*Campbell.*

In the preceding examples, the persons addressed are supposed to be either present, or at least to listen to the speakers.

It requires a less violent effort of imagination to suppose persons present who are absent or dead, than to animate insensible beings, and direct our discourse to them. This figure may therefore be introduced where personification in its highest degree would be improper. It must not however be employed except when the mind is in some measure under the dominion of passion.

HYPERBOLE.

THE hyperbole consists in magnifying or diminishing an object beyond reality. This figure is in common use among both the learned and unlearned. The human mind does not rest satisfied with the simple truth, but has a strong propensity to add or diminish.* An object either very little or very great in its kind, strikes us with surprise; and this emotion forces upon the mind a momentary conviction that the object is greater or less than it is actually found to be: hence the hyperbole, which expresses that momentary conviction. A writer taking advantage of this natural delusion, enriches his description by the use of hyperboles, and the reader, even in his coolest moments, relishes that figure; he is sensible that it is the operation of nature upon a warm fancy.

Even in common conversation, hyperbolical expressions very frequently occur; *as swift as the wind*, *as white as snow*, and the like; and our ordinary forms of compliment are almost all of them extravagant hyperboles. Yet these exaggerated expressions scarcely strike us as hyperbolical: in an instant we make the proper abatement, and know how to form a just estimate. But when there is something striking and unusual in the form of a hyperbolical expression, it is exalted into a figure of speech which draws our attention.

It cannot have escaped observation, that a writer is generally more successful in magnifying by a hyperbole than in diminishing. A minute object contracts the

* Quinctilian. de Institut. Orator. lib. viii. cap. vi.

mind, and fetters its powers; whereas a grand object dilates and inflames the mind.

The following quotations will exemplify the manner in which this figure is used.

For all the land which thou seest, to thee will I give it, and to thy seed for ever. And I will make thy seed as the dust of the earth; so that if a man can number the dust of the earth, then shall thy seed also be numbered.—*Genesis.*

Me miserable! which way shall I fly
Infinite wrath, and infinite despair?
Which way I fly is Hell: myself am Hell;
And in the lowest deep a lower deep
Still threat'ning to devour me opens wide,
To which the Hell I suffer seems a Heaven. *Milton.*

Swift Camilla scours the plain,
Flies o'er th' unbending corn, and skims along the main.—*Pope.*

Longinus quotes from some comic poet, the following ludicrous instance of a diminishing hyperbole: "He possessed a field, of smaller extent than a Lacedemonian letter."

I. A hyperbole should never be introduced in the description of anything ordinary or familiar. In such a case, it is altogether unnatural.

I saw him beat the surges under him,
And ride upon their backs: he trode the water;
Whose enmity he flung aside, and breasted
The surge most swoln that met him: his bold head
'Bove the contentious waves he kept, and oar'd
Himself with his good arms, in lusty strokes
To th' shore, that o'er his wave-born basis bow'd,
As stooping to receive him. *Shakspeare.*

II. A hyperbole cannot be introduced with propriety, until the mind of the reader is duly prepared. A figure of this kind, placed at the beginning of a work, is improper.

How far a hyperbole may be carried, and what is the proper measure and boundary of it, cannot be ascertained by any precise rule. Good sense and a cultivated taste must determine the point beyond which it

will become extravagant. Longinus compares a hyperbole carried too far, to a bow-string which relaxes by overstraining, and produces an effect opposite to what is intended.

> In single opposition hand to hand,
> He did confound the best part of an hour
> In changing hardiment with great Glendower.
> Three times they breath'd, and three times did they drink,
> Upon agreement, of swift Severn's flood;
> Who then affrighted with their bloody looks,
> Ran fearfully among the trembling reeds,
> And hid his crisp head in the hollow bank,
> Blood-stained with these valiant combatants.—*Shakspeare.*

> England ne'er had a king until his time;
> Virtue he had, deserving to command;
> His brandish'd sword did blind men with its beams:
> His arms spread wider than a dragon's wings;
> His sparkling eyes, replete with awful fire,
> More dazzled, and drove back his enemies,
> Than mid-day sun fierce bent against their faces.—*Shakspeare.*

> I found her on the floor
> In all the storm of grief, yet beautiful;
> Pouring forth tears at such a lavish rate,
> That were the world on fire, they might have drown'd
> The wrath of Heaven, and quench'd the mighty ruin.—*Lee.*

With regard to the last of these instances, the person herself who was under the distracting agitations of grief might be permitted to hyperbolize in this manner; but the person describing her cannot be allowed an equal liberty. The one is supposed to utter the sentiments of passion; the other speaks only the language of description, which, according to the dictates of nature, is always in a lower tone. This is a distinction which, however obvious, has not been observed by many writers.

III. A hyperbole, after it is introduced with every advantage, ought to be comprehended in as few words as possible. As it cannot be relished but in the confusion and swelling of the mind, a leisurely view dissolves the charm, and discovers the figure to be either extravagant or ridiculous.

COMPARISON.

THE situation in which man is placed, requires some acquaintance with the nature, power, and qualities, of those objects by which he is surrounded. For acquiring a branch of knowledge so essential to our happiness and preservation, motives of interest and of reason are not alone sufficient; and nature has providentially superadded curiosity, a vigorous principle which is never at rest. This principle strongly attaches us to those objects which have the recommendation of novelty: it incites us to compare things together, for the purpose of discovering their differences and resemblances.

Resemblance between objects of the same kind, and dissimilitude between those of different kinds, are too obvious and familiar to gratify our curiosity in any degree; its gratification lies in discovering differences where resemblance prevails, and resemblances where difference prevails. Thus a difference in individuals of the same kind of plants or animals is deemed a discovery, while the many particulars in which they agree, are neglected; and in, different kinds, any resemblance is eagerly remarked, without attending to the many particulars in which they differ.

Objects of different senses cannot often be properly compared together; for they are totally separated from each other, and have no circumstance in common to admit either resemblance or contrast. Objects of hearing may be compared together, as also those of taste, of smell, and of touch: but objects of sight are the principal source of comparison; because in speaking or writing, things can be compared only in idea, and the ideas of

sight are more distinct and lively than those of any other sense.

It must however be observed that two objects are sometimes happily compared together, though, strictly speaking, they resemble each other in nothing. Though they are dissimilar, they yet agree in the effects which they produce upon the mind: they raise a train of similar or concordant ideas; so that the remembrance of the one serves to strengthen the impression made by the other.

The music of Carryl was, like the memory of joys that are past, pleasant and mournful to the soul.—*Ossian.*

This seems happy and delicate; yet surely no kind of music bears any immediate resemblance to a feeling of the mind. Had it been compared to the voice of the nightingale, or the murmur of the stream, as it would have been by some ordinary poet, the likeness would have been more distinct; but, by founding his simile upon the effect which Carryl's music produced, the poet, while he conveys a very tender image, gives us, at the same time, a much stronger impression of the nature and strain of that music. The following similes are of the same description.

Behold, how good and how pleasant it is for brethren to dwell together in unity! It is like the precious ointment upon the head, that ran down upon the beard, even Aaron's beard; that went down to the skirts of his garments.—*Psalms.*

Delightful is thy presence, O Fingal! it is like the son of Cromla, when the hunter mourns his absence for a season, and sees him between the clouds.—*Ossian.*

Often, like the evening sun, comes the memory of former times on my soul.—*Ossian.*

When a nation emerging from barbarism begins to cultivate the fine arts, figurative language is often, by the love of novelty, carried beyond all bounds of moderation. Thus, in the first poetical efforts of every nation, we find metaphors and similes founded on the slightest and most distant resemblances. These, losing their grace with their novelty, wear gradually out of repute; and

at length, on the improvement of taste, no metaphor or simile, except it be of a striking kind, is admitted into any refined composition.

Young writers are very apt to employ a superfluity of comparisons and other figures. The following passage, which I quote from a promising poet who died at a premature age, may perhaps be considered as liable to this censure:

> Belov'd of heaven, his fair Levina grew
> In youth and grace, the Naiad of the vale:
> Fresh as the flow'r amid the sunny show'rs
> Of May, and blither than the bird of dawn,
> Both roses' bloom gave beauty to her cheek,
> Soft temper'd with a smile. The light of heav'n,
> And innocence, illum'd her virgin-eye,
> Lucid and lovely as the morning star.
> Her breast was fairer than the vernal bloom
> Of valley-lily, op'ning in a show'r;—
> Fair as the morn, and beautiful as May,
> The glory of the year, when first she comes
> Array'd, all beauteous, with the robes of heav'n;
> And, breathing summer breezes, from her locks
> Shakes genial dews, and from her lap the flowers.
>
> *Bruce's Lochleven.*

Between an exemplification and a simile a difference is to be remarked. A simile is founded upon the discovery of likeness between two actions, in their general nature dissimilar, or of causes terminating by different operations in some resemblance of effect. But the mention of another like consequence from a like cause, or of a like performance by a like agency, is not a simile, but an exemplification. It is not a simile to say, that the Thames waters fields, as the Po waters fields; or that as Hecla vomits flames in Iceland, so Ætna vomits flames in Sicily. When Horace says of Pindar, that he pours his violence and rapidity of verse, as a river swoln with rain rushes from the mountain; or of himself, that his genius wanders in quest of poetical decorations, as the bee wanders in quest of honey; he, in either case, produces a simile: the mind is impressed with the resemblance of things generally unlike, as

unlike as intellect and body. But if Pindar had been described as writing with the copiousness and grandeur of Homer, or Horace had informed us that he reviewed and finished his own poetry with the same care as Isocrates polished his orations, he would instead of similitude, have exhibited almost identity; he would have given the same portraits with different names. When Addison represents the English as gaining a fortified pass, by repetition of attack, and perseverance of resolution, their obstinacy of courage, and vigour of onset, are well illustrated by the sea that breaks, with incessant battery, the dikes of Holland. This is a simile: but when the same author, after having celebrated the beauty of Marlborough's person, tells us that "Achilles thus was formed with every grace," he does not employ a simile but a mere exemplification. A simile may be compared to two lines converging at a point, and it is more excellent as the lines approach from greater distance; an exemplification may be considered as two parallel lines, which run on together without approximation, never far separated, and never joined.*

When comparisons are addressed to the understanding, their purpose is to instruct; when to the heart, to please. The latter of these purposes is accomplished by various means: first, by suggesting some unusual resemblance or contrast; secondly, by presenting an object in the strongest light; thirdly, by associating an object with others that are agreeable; fourthly, by elevating, and, fifthly, by depressing an object. Of the two following comparisons, the former seems intended to instruct, the latter to please.

As wax would not be adequate to the purpose of signature, if it had not the power to retain as well as to receive the impression, the same holds of the soul with respect to sense and imagination. Sense is its receptive power; imagination its retentive. Had it sense without imagination, it would not be as wax, but as water, where, though all impressions be instantly made, yet as soon as they are made they are instantly lost.—*Harris's Hermes.*

* Johnson's Lives of English Poets.

Yet, wand'ring I found on my ruinous walk,
By the dial-stone aged and green,
One rose of the wilderness left on its stalk,
To mark where a garden had been:
Like a brotherless hermit, the last of its race,
All wild in the silence of Nature it drew
From each wandering sunbeam a lonely embrace;
For the night-weed and thorn overshadow'd the place
Where the flow'r of my forefathers grew. *Campbell.*

Akenside, one of the most classical of all the English poets, has drawn an elegant and pleasing simile from the ancient descriptions of the famous statue of Memnon at Thebes in Upper Egypt:

For as old Memnon's image, long renown'd
By fabling Nilus to the quivering touch
Of Titan's ray, with each repulsive string
Consenting, sounded through the warbling air
Unbidden strains; even so did Nature's hand
To certain species of external things,
Attune the finer organs of the mind:
So the glad impulse of congenial powers,
Or of sweet sound, or fair proportion'd form,
The grace of motion, or the bloom of light,
Thrills through imagination's tender frame
From nerve to nerve; all naked and alive
They catch the spreading rays; till now the soul
At length discloses every tuneful spring,
To that harmonious movement from without
Responsive. *Pleasures of Imagination.*

One of the means by which comparisons afford us pleasure, is the suggestion of some unusual resemblance or contrast. This remark it will be necessary to illustrate by particular instances.

Thus they their doubtful consultations dark
Ended, rejoicing in their matchless chief:
As when from mountain-tops the dusky clouds
Ascending, while the North-wind sleeps, o'erspread
Heaven's cheerful face, the low'ring element
Scowls o'er the darken'd landscape snow and shower;
If chance the radiant sun, with farewell sweet
Extends his ev'ning beam, the fields revive,
The birds their notes renew, and bleating herds
Attest their joy, that hill and valley rings. *Milton*

Sweet are the uses of Adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in her head. *Shakspeare.*

See how the Morning opes her golden gates,
And takes her farewell of the glorious Sun:
How well resembles it the prime of youth,
Trimm'd like a yonker prancing to his love! *Shakspeare.*

As the bright stars, and milky way,
Shew'd by the night, are hid by day;
So we in that accomplish'd mind
Help'd by the night new graces find,
Which, by the splendour of her view
Dazzled before, we never knew. *Waller.*

None of these similes, as they appear to me, tends to illustrate the principal subject; and therefore the chief pleasure which they afford, must arise from suggesting resemblances that are not obvious.

The next effect of comparison, in the order mentioned, is to place an object in a conspicuous point of view.

There is a joy in grief when peace dwells with the sorrowful. But they are wasted with mourning, O daughter of Toscar, and their days are few. They fall away like the flower on which the sun looks in his strength, after the mildew has passed over it, and its head is heavy with the drops of night.—*Ossian.*

Why did not I pass away in secret, like the flower of the rock that lifts its fair head unseen, and strews its withered leaves on the blast?—*Ossian.*

She never told her love,
But let concealment, like a worm i' th' bud,
Feed on her damask cheek: she pin'd in thought,
And with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at Grief. *Shakspeare.*

As streams which with their winding banks do play,
Stopp'd by their creek, run softly through the plain;
So in th' ear's labyrinth the voice doth stray,
And doth with easy motion touch the brain. *Davies.*

Fir'd at first sight with what the Muse imparts,
In fearless youth we tempt the height of arts,
While from the bounded level of our mind
Short views we take, nor see the lengths behind;
But more advanc'd, behold, with strange surprise,
New distant scenes of endless science rise.

So pleas'd at first the tow'ring Alps we try,
Mount o'er the vales, and seem to tread the sky:
Th' eternal snows appear already past,
And the first clouds and mountains seem the last;
But these attain'd, we tremble to survey
The growing labours of the lengthen'd way:
Th' increasing prospect tires our wandering eyes;
Hills peep o'er hills, and Alps on Alps arise. *Pope.*

This last comparison, in the opinion of Dr. Johnson, is perhaps the best that English poetry can shew.*

The long-demurring maid,
Whose lonely unappropriated sweets
Smil'd like yon knot of cowslips on the cliff,
Not to be come at by the willing hand. *Blair's Grave.*

But hope and fear alternate sway my soul,
Like light and shade upon a waving field,
Coursing each other, when the flying clouds
Now hide and now reveal the sun of heaven.
Home's Alonzo.

Another effect of comparison is to embellish the principal subject by associating it with others that are of an interesting nature. Similes of this kind have also a separate effect; they diversify the narration by means of new images which are not strictly necessary to the comparison. They are short episodes, which, without drawing us from the principal subject, afford delight by their beauty and variety.

He scarce had ceas'd, when the superior fiend
Was moving towards the shore: his pond'rous shield,
Ethereal temper, massy, large and round,
Behind him cast; the broad circumference
Hung on his shoulders like the moon, whose orb
Through optic glass the Tuscan artist views
At ev'ning from the top of Fesole,
Or in Valdarno, to descry new lands,
Rivers or mountains, in her spotty globe. *Milton.*

With regard to similes of this kind, it will readily occur to the reader that, when a resembling subject is once properly introduced, the mind is transitorily

* Johnson's Lives of English Poets.

amused with the new object, and not dissatisfied with the slight interruption. Thus, in fine weather, the momentary deviations of a traveller for agreeable prospects or elegant buildings, cheer his mind, relieve the monotony of the road, and without much lengthening his journey in reality, shorten it greatly in appearance. A writer may however happen to make too long a digression; and in the opinion of some critics, Milton has more than once been guilty of this fault. The following quotation was probably intended as a burlesque of such long and digressive similes:—

Not blacker tube, nor of a shorter size,
Smokes Cambro-Briton (vers'd in pedigree,
Sprung from Cadwalador and Arthur, kings
Full famous in romantic tale) when he
O'er many a craggy hill and barren cliff,
Upon a cargo of fam'd Cestrian cheese,
High over-shadowing rides, with a design
To vend his wares, or at th' Arvonian mart,
Or Maridunum, or the ancient town
Yclep'd Brechinia, or where Vaga's stream
Encircles Ariconium, fruitful soil!
Whence flow nectareous wines, that well may vie
With Massic, Setin, or renown'd Falern.
Philip's Splendid Shilling.

Comparisons which tend to aggrandize or elevate an object, are next to be exemplified.

As rusheth a foamy stream from the dark shady steep of Cromla, when thunder is rolling above, and dark-brown night rests on the hill; so fierce, so vast, so terrible, rush forward the sons of Erin. The chief, like a whale of ocean followed by all its billows, pours valour forth as a stream, rolling its might along the shore.—*Ossian.*

Ten paces huge
He back recoil'd; the tenth on bended knee
His massy spear upstaid; as if on earth
Winds under ground or waters forcing way,
Sidelong had push'd a mountain from his seat,
Half-sunk with all his pines. *Milton.*

Methinks, king Richard and myself should meet
With no less terror than the elements
Of fire and water, when their thund'ring shock
At meeting tears the cloudy cheeks of heav'n. *Shakspeare.*

In the last place, it was observed that a comparison may tend to lessen or depress an object. This is accomplished by assimilating the principal subjects to any thing low or despicable.

> The overthrown he rais'd, and, as a herd
> Of goats or timorous flocks together throng'd,
> Drove them before him thunder-struck, pursu'd
> With terrors and with furies to the bounds
> And crystal wall of heav'n, which opening wide,
> Roll'd inward, and a spacious gap disclos'd
> Into the wasteful deep; the monst'rous sight
> Struck them with horror backward, but far worse
> Urg'd them behind; headlong themselves they threw
> Down from the verge of Heav'n. *Milton.*

Under this last subdivision we must likewise class comparisons introduced for the sake of placing some object in a ridiculous point of view. Of these I shall now add a few examples.

> Like cats in air-pumps, to subsist we strive
> On joys too thin to keep the soul alive.
> *Young's Love of Fame.*

It is only the public situation which this gentleman holds which entitles me, or induces me to say a word about him. He is a fly in amber; nobody cares about the fly; the only question is, How the devil did it get there? Nor do I attack him for the love of glory, but from the love of utility, as a burgomaster hunts a rat in a Dutch dyke, for fear it should flood a province.—*S. Smith.*

A comparison is sometimes implied where it is not formally expressed.

> Perhaps in this neglected spot is laid
> Some heart once pregnant with celestial fire;
> Hands that the rod of empire might have swayed,
> Or wak'd to ecstasy the living lyre.
>
> But Knowledge to their eyes her ample page,
> Rich with the spoils of time, did ne'er unroll;
> Chill Penury repress'd their noble rage,
> And froze the genial current of the soul.
>
> Full many a gem of purest ray serene
> The dark unfathom'd caves of ocean bear;
> Full many a flower is born to blush unseen,
> And waste its sweetness on the desert air. *Gray.*

I. A comparison must not be instituted between objects which bear too near and obvious a resemblance to each other. The great pleasure of the act of comparing lies in discovering likenesses between things of different species, where we could not, at the first glance, expect a resemblance. There is little art or ingenuity in pointing out resemblances which cannot escape the most careless observer. When Milton compares Satan's appearance after his fall to that of the sun suffering an eclipse, and affrighting the nations with portentous darkness, we are struck with the happiness and the dignity of the similitude: but when he compares Eve's bower in Paradise to the arbour of Pomona, or Eve herself to a Dryad, or Wood-nymph, we receive little entertainment; every person sees that, in several respects, one arbour must of course resemble another arbour, and one beautiful woman another beautiful woman.

II. As comparisons ought not to be founded on likenesses too obvious, still less ought they to be founded on those which are too faint and remote. When differences or resemblances are carried beyond certain bounds, they appear slight and trivial; and for that reason will not be relished by persons of taste. The following instance will probably amuse the reader: it is a quotation, not from a poet or orator, but from a grave author writing an institute of law.

Our student shall observe, that the knowledge of the law is like a deep well, out of which each man draweth according to the strength of his understanding. He that reacheth deepest, seeth the amiable and admirable secrets of the law, wherein I assure you the sages of the law in former times have had the deepest reach. And as the bucket in the depth is easily drawn to the uppermost part of the water (for *nullum elementum in suo proprio loco est grave*), but take it from the water, it cannot be drawn up but with a great difficulty; so albeit beginnings of this study seem difficult, yet when the professor of the law can dive into the depth, it is delightful, easy, and without any heavy burden, so long as he keeps himself in his own proper element.—*Coke on Littleton.*

Dr. Donne, writing to his wife in the course of his

travels, compares their respective positions to those of the two legs of a pair of compasses.

> Our two souls, therefore, which are one,
> Though I must go, endure not yet
> A breach, but an expansion,
> Like gold to airy thinness beat.
> If they be two, they are two so
> As stiff twin compasses are two,
> Thy soul, the fixt foot, makes no show
> To move, but doth if th' other do,
> And, though it in the centre sit,
> Yet, when the other far doth roam,
> It leans and hearkens after it,
> And grows erect as that comes home.
> Such wilt thou be to me, who must
> Like th' other foot obliquely run,
> Thy firmness makes my circle just,
> And makes me end where I begun.

III. The object from which a comparison is drawn, should never be one of which but few readers or hearers can form clear and distinct ideas. Comparisons are introduced for the sake of throwing light on the subject; and we must therefore be upon our guard, not to employ, as the ground of our simile, any object which is either too obscure or unknown. That which is used for the purpose of illustrating some other object, ought certainly to be more obvious and plain than the object intended to be illustrated. Comparisons therefore founded on philosophical discoveries, or on anything with which persons of a certain profession only are acquainted, do not produce their proper effect in any work intended for the public at large. They should be taken from those illustrious, noted objects, which the majority of readers either have seen, or can strongly conceive.

IV. A writer of delicacy will avoid drawing his comparisons from any image that is nauseous, ugly, or remarkably disagreeable; for, however striking the resemblance may be, the reader will be more strongly affected with sensations of disgust, than with those of pleasure.

V. Profane comparisons are liable to a more serious objection. The following passage in Logan's tragedy of Runamede can scarcely escape the charge of profanity; nor am I disposed to think, with his anonymous biographer, that the grandeur of the figure sufficiently atones for its extravagance.

> To me?—I meant not to declare my birth
> Till I had proved it. I have ever been
> Discovered by my deeds: like him in heaven,
> Who in the majesty of darkness dwells,
> But sends the thunder to reveal the God.

VI. The strongest literary objection which can be urged against a comparison, is, that it consists in words only, not in sense. Such false coin is suitable in the burlesque; but it is far beneath the dignity of the epic, or of any serious composition. It is disputed among critics, whether the following simile be of this description:—

> The noble sister of Poplicola,
> The moon of Rome; chaste as the icicle
> That's curdled by the frost from purest snow,
> And hangs on Dian's temple. *Shakspeare.*

In the opinion of Goldsmith, "this is no more than illustrating a quality of the mind, by comparing it with a sensible object. If there is no impropriety in saying such a man is true as steel, firm as a rock, inflexible as an oak, unsteady as the ocean, or in describing a disposition cold as ice, or fickle as the wind; and these expressions are justified by practice; we shall hazard an assertion, that the comparison of a chaste woman to an icicle is proper and picturesque, as it obtains only in the circumstances of cold and purity; but that the addition of its being curdled from the purest snow and hanging on the temple of Diana, the patroness of virginity, heightens the whole into a most beautiful simile."*

"There is," says Lord Kames, "evidently no resemblance between an icicle and a woman, chaste or

* Goldsmith's Essays and Criticisms.

unchaste: but chastity is cold in a metaphorical sense; and this verbal resemblance, in the hurry and glow of composing, has been thought a sufficient foundation for the simile. Such phantom similes are mere witticisms, which ought to have no quarter, except where purposely introduced to provoke laughter."*

METAPHOR

One of the most pleasing exercises of the imagination, is that in which it is employed in comparing distinct ideas, and discovering their various resemblances. There is no simple perception of the mind that is not capable of an infinite number of considerations in reference to other objects; and it is in the novelty and variety of those unexpected connexions, that the richness of a writer's genius is chiefly displayed. A vigorous and lively fancy does not tamely confine itself to the idea which lies before it, but looks beyond the immediate object of its contemplation, and observes how it stands in relation to numberless others. It is the prerogative of the human mind thus to bring its images together, and compare the several circumstances of similitude which they present. By these means eloquence exercises a kind of magic power; it can raise innumerable beauties from the most barren subjects, and impart the grace of novelty to the most common. The imagination is thus kept awake by the most agreeable emotion, and entertained with a thousand different views both of art and nature, which still terminate at the principal object. For this reason, the metaphor is generally preferred to the simile, as a more pleasing mode of illustra-

* Kames's Elements of Criticism.

tion. In the former, the action of the mind is less languid, as it is employed at the very first instant in comparing the semblance with the object which it represents; whereas in the latter, its operations are more slow, as it must first contemplate the principal object, and afterwards the corresponding image.

A metaphor differs from a simile in form only, not in substance, comparison being the foundation of both. In a simile, the two subjects are kept distinct in the expression as well as in the thought; in a metaphor, they are kept distinct in the thought, but not in the expression. A hero resembles a lion; and upon that resemblance many similes have been founded by Homer and other poets. But let us invoke the aid of the imagination, and figure the hero to be a lion, instead of only resembling one; by that variation the simile is converted into a metaphor, which is supported by describing all the qualities of the lion that resemble those of the hero. The poet, by figuring his hero to be a lion, proceeds to describe the lion in appearance, but in reality he is all the while describing the hero; and his description becomes peculiarly beautiful, by expressing the virtues and qualities of the hero in terms which properly belong not to him, but to the lion. When I say of some great minister, "that he upholds the state like a pillar which supports the weight of a whole edifice," I evidently frame a comparison; but when I say of the same minister, "that he is a pillar of the state," this is not a comparison but a metaphor. The comparison between the minister and a pillar is instituted in the mind, but without the aid of words which denote comparison. The comparison is only insinuated, not expressed; the one object is supposed to be so like the other, that, without formally drawing the comparison, the name of the one may be substituted for that of the other.

A metaphor always implies comparison, and is, in that respect, a figure of thought; yet, as the words in which it is conveyed, are not taken literally, but changed from their proper to a figurative sense, the metaphor is

commonly ranked among tropes, or figures of words. But provided the nature of it be well understood, it is of little importance whether we denominate it a trope or a figure.

Although the word metaphor has been confined to the expression of resemblance between two objects, yet it is sometimes used in a looser and more extended sense: it denotes the application of a term in any figurative signification, whether the figure be founded on resemblance, or on some other relation which two objects bear to each other. When *grey hairs* are substituted for *old age*, some writers would call this a metaphor, though in propriety of language it is only what rhetoricians term a metonomy; that is, the effect for the cause. Grey hairs are the effect of old age, but they do not bear any resemblance to old age.

Every writer ought to become a painter as far as the subject which he treats will permit him. Our thoughts are susceptible of different colourings: taken separately, each has a colour proper to itself; when combined, they lend each other mutual light and shade; and the art of the writer consists in skilfully combining them. Of all the figures of speech, none approaches so near to painting as metaphor: its peculiar effect is to add light and strength to description; to render intellectual ideas visible to the eye, by giving them colour and substance, and other sensible qualities. To produce this effect however, a very delicate hand is required; for, by the smallest degree of inaccuracy, we are in danger of introducing confusion, instead of promoting perspicuity. There is nothing in which a good writer is so much distinguished from one of an ordinary class, as in the conduct and application of this figure. He is at liberty to range through the whole compass of creation, and collect his images from every object which surrounds him: but although he may thus be amply furnished with materials, great judgment is required in selecting them; for, to render a metaphor perfect, it must be not only apposite, but pleasing, it must entertain, as well as enlighten.

I. Metaphors should be suited to the nature of the subject of which we treat; neither too many, nor too gay, nor too elevated for it; that we may neither attempt to force the subject, by means of them, into a degree of elevation which is not consistent with it; nor on the other hand, allow it to sink below its proper dignity. These directions apply to figurative language in general, and should always be kept in view. Some metaphors, which it would be absurd to employ in prose, are allowable, and even beautiful, in poetry: some may be graceful in orations, which would be very improper in historical or philosophical composition. Figures are the dress of our sentiments. There is a natural congruity between the dress and the character or rank of the person by whom it is worn. The same is the case with regard to figures and sentiments.

> For different styles with different subjects sort,
> As different garbs with country, town, and court.

The excessive or unseasonable employment of figures is mere foppery in writing: it gives a puerile air to composition, and diminishes rather than exalts the dignity of a subject. For as, in real life, true dignity is founded on character, not on dress and parade, so the dignity of composition must arise from intelligence and thought, not from ornament. "There is," says Dr. Brown, "a certain taste in character and in moral judgment, as well as in the fine arts, which can be acquired only by a sound understanding, improved by extensive observation, and by opportunities of contemplating the best models of virtue which our present degraded and miserable state can afford. Striking, but incoherent design, tumid and extravagant diction, passion affected and ill placed, glaring colouring, and meretricious ornament of every kind, are, by uncultivated minds, preferred to the just proportion, the modest simplicity, and the chaste elegance of nature."

Metaphors and other figures should, upon no occasion, be scattered with too profuse a hand; and they should never be incongruous with the train of our

sentiment. Nothing can be more unnatural than for a writer to carry on a process of reasoning, in the same kind of figurative language which he would employ in description. When he reasons, we look only for perspicuity; when he describes, we expect embellishment; when he divides or relates, we desire plainness and simplicity. One of the greatest secrets in composition, is to know when to be simple. This always lends a heightening to ornament, in its proper place. The judicious disposition of shade makes the light and colouring strike the more. He is truly eloquent, who can discourse of humble subjects in a plain style, who can treat important ones with dignity, and speak of things which are of a middle nature, in a temperate strain. For one who, upon no occasion, can express himself in a calm, orderly, distinct manner, but begins to be on fire before his readers are prepared to kindle along with him, has the appearance of a madman raving among persons who enjoy the use of their reason, or of a drunkard reeling in the midst of sober company.

The following quotation affords an instance of metaphorical language rising to bombast:

> The bill underwent a great number of alterations and amendments, which were not effected without violent contest: at length however, it was floated through both houses, on the tide of a great majority, and steered into the safe harbour of royal approbation.—*Smollett's Hist. of England.*

II. Metaphors should never be drawn from objects which are mean or disagreeable. Even when introduced to vilify and degrade any subject, an author should study never to be nauseous in his allusions; but in subjects of dignity, it is an unpardonable fault to employ metaphors which are mean and vulgar. Nature opens all her stores to us, and admits us to gather from all sensible objects, whatever can illustrate intellectual or moral ideas. Not only the gay and splendid objects of sense, but the grave, the terrifying, and even the gloomy and dismal, may on different occasions, be introduced into figures with propriety. But we must always be cautious and select in our choice.

The following passage seems to present a breach of this obvious rule:

> Some bad poems carry their owners' marks about them, some brand or other on this *buttock* or that ear, that it is notorious who is the owner of the cattle.—*Dryden, Dedication of Juvenal.*

III. But, besides a certain decorum which is requisite to constitute a perfect metaphor, a writer of true taste and genius will always select the most obvious images, and place them in the most unobserved points of resemblance. Every metaphor should exhibit the appearance of having been led, not of having forced itself into the place of that word for which it is substituted; it should seem to have come thither of its own accord, and not by constraint. All allusions which point to the more abstruse branches of the arts or sciences, and with which none can be supposed to be acquainted but those who have penetrated far into the deeper studies, should be carefully avoided, not only as pedantic, but as impertinent: they pervert the use of this figure, and add neither grace nor force to the idea which they would elucidate. The most pleasing metaphors therefore are those which are derived from the most frequent occurrences of art or nature, or the civil transactions and customs of mankind. Thus how expressive, yet at the same time how familiar, is that image which Otway has put into the mouth of Metellus, in his tragedy of Caius Marius, where he calls Sulpicius

> That mad bull whom Marius lets loose,
> On each occasion, when he'd make Rome feel him,
> To toss our laws and liberties i' th' air.

The transgression of the above rules forms what are called harsh or forced metaphors. With metaphors of this kind, Jonson, Donne, Cowley, and other poets of the same class, abound. They seem to have considered it as the perfection of wit, to trace likenesses which no other person could have discovered; and at the same time they carry their metaphors so far, that it requires some ingenuity to comprehend them. Instead of illus-

trating the subject of which they treat, their metaphors frequently cast around it a cloud of impenetrable darkness.

IV. In constructing a metaphor, the writer ought to confine himself to the simplest expressions, and to make use of such words only as are literally applicable to the imagined nature of this subject. Figurative words ought carefully to be avoided; for such complicated figures, instead of placing the principal subject in a clear light, involve it in obscurity.

> A stubborn and unconquerable flame
> Creeps in his veins, and drinks the streams of life.—*Rowe.*

That a fever may be imagined a flame, it is not difficult to admit, though more steps than one are necessary to arrive at the resemblance: a fever by heating the body, resembles fire; and it requires no effort to imagine a fever to be a fire: again, by a figure of speech, flame may be put for fire, because they are commonly conjoined; and therefore a fever may be termed a flame. But the effects of the fever ought nevertheless to be explained in words which apply to a flame in a literal sense. This rule however is not observed; for a flame only *drinks* figuratively, not properly.

> I am convinced that the method of teaching which approaches most nearly to the method of investigation, is incomparably the best; since not content with serving up a few barren and lifeless truths, it leads to the stalk on which they grow.—*Burke on the Sublime and Beautiful.*

The metaphor which occurs in the latter part of this sentence, is of the same description. Truth is here figured to be the fruit of a tree; but the epithet *lifeless* can only be applied metaphorically to fruits.

> There is not a single view of human nature, which is not sufficient to extinguish the seeds of pride.—*Addison, Spectator.*

When a seed has lost its power of vegetation, we might say, in a metaphorical sense, it is extinguished: but when in the same sense we call that disposition of the

heart which produces pride, the seed of passion, we cannot, without introducing a confusion of ideas, apply any word to seed, but what corresponds with its real properties or circumstances.

V. Different metaphors ought never to be confused together in the same sentence. The use of mixed metaphor is one of the grossest abuses of this figure. Some writers begin sentences with storms and tempests, and close them with fire and flames.

Though in their corrupt notions of divine worship, they are apt to multiply their gods, yet their earthly devotion is seldom paid to above one idol at a time, whose oar they pull with less murmuring and much more skill, than when they share the lading, or even hold the helm.—*Swift on the Contests and Dissentions in Athens and Rome.*

The most injudicious writer could not have been betrayed into a more absurd inconsistency of metaphor. The favourite of the people is first an idol; and in the very next clause, he is figured to be a vessel. What connexion is there between worshipping and rowing, and who ever heard before of pulling the oar of an idol?

Women were formed to temper mankind, not to set an edge upon their minds, and blow up in them those passions, which are apt to rise of their own accord.—*Addison, Spectator.*

The act of setting an edge, and the act of blowing up, bear no analogy to each other.

The charm dissolves apace,
And as the morning steals upon the night,
Melting the darkness, so their rising senses
Begin to chase the ignorant fumes that mantle
Their clearer reason. *Shakspeare.*

So many ill-consorted ideas are here brought together, that the mind can see nothing clearly;—the morning stealing upon the darkness, and at the same time melting it; the senses of men chasing fumes, and fumes that mantle.

As glorious
As is a winged messenger from heaven,
Unto the white upturned wondering eyes
Of mortals, that fall back to gaze on him,
When he bestrides the lazy-pacing clouds,
And sails upon the bosom of the air.—*Shakspeare.*

Here the angel is represented at one instant as bestriding the clouds and sailing upon the air, and upon the bosom of the air. This forms a picture too confused for the imagination to comprehend.

All then is full, possessing and possest,
No craving void left aching in the breast.—*Pope.*

A void may, in a metaphorical sense, be said to crave; but can a void be said to ache?

I bridle in my struggling Muse with pain,
That longs to launch into a bolder strain.—*Addison.*

To bridle a goddess is no very delicate idea: but why must she be bridled? because she longs to launch; an act which was never hindered by a bridle: and whither would she launch? into a nobler strain. In the first line she is a horse, in the second a boat; and the care of the poet is to keep his horse or his boat from singing.*

A statesman is said to have ornamented one of his speeches with the following tasteful assemblage of metaphors: "And now, Sir, I must embark into the feature on which this question chiefly hinges." This specimen of native eloquence is scarcely exceeded by another, which I have heard imputed to some holder-forth: "To hear such sounds, smells horribly in the eye of imagination."

Dr. Whately has remarked that "some are too fastidious on this point. Words, which by long use in a transferred sense, have lost nearly all their metaphorical force, may fairly be combined in a manner which,

* Johnson's Lives of English Poets.

taking them literally, would be incongruous. It would savour of hypercriticism to object to such an expression as *fertile* source."* But, without fearing to incur the imputation of hypercriticism, I will venture to suggest that *copious* source would answer all the purposes of the other expression.

A good rule has been suggested for examining the propriety of metaphors, when we suspect them to be of a mixed kind: we should consider what figure the image which they present to the mind would exhibit upon canvas. By this method, we should become sensible, whether incongruous circumstances were mixed, or the object was presented in one natural and consistent point of view.

VI. It is unpleasant to find a variety of metaphors joined in the same period, even where they are preserved distinct. The rapid transition distracts the mind; and the images are rendered too faint to produce any powerful effect upon the imagination.

VII. Metaphorical and proper expressions ought never to be so interwoven together, that part of the sentence must be understood figuratively and part literally. The imagination cannot follow with sufficient ease, changes so sudden and unprepared. A metaphor begun, and not carried on, has no beauty. Instances of such incorrect composition are without number; but I shall content myself with giving a single example.

When thus, as I may say, before the use of the loadstone, or knowledge of the compass, I was sailing in a vast ocean, without other help than the pole-star of the ancients, and the rules of the French stage among the moderns.—*Dryden, Dedication of Juvenal.*

Here the writer suddenly falls from the pole-star, and alights upon the French stage.

VIII. Metaphors should not be too far pursued. If

* Whately's Elements of Rhetoric.

the resemblance on which the figure is founded, be traced through all its minute circumstances, we form an allegory instead of a metaphor; we fatigue the reader with this play of fancy, and likewise render our discourse obscure. This is called hunting a metaphor down. Lord Shaftesbury is sometimes guilty of pursuing his metaphors too far: fond, to an uncommon degree, of every decoration of style, when he has once started a figure which pleases him, he always seems unwilling to discontinue the chase.

It is questionable whether Byron does not pursue his metaphor too far in his noble lines on Kirke White:

> Oh! what a noble heart was here undone
> When Science' self destroyed her favourite son!
> Yes, she too much indulged thy fond pursuit,
> She sowed the seeds, but death has reaped the fruit.
> 'Twas thine own genius gave the final blow,
> And helped to plant the wound that laid thee low:
> So the struck eagle, stretched upon the plain,
> No more through rolling clouds to soar again,
> Viewed his own feather on the fatal dart,
> And winged the shaft that quivered in his heart;
> Keen were his pangs, but keener far to feel,
> He nursed the pinion which impelled the steel;
> While the same plumage that had warmed his nest
> Drank the last life-drop of his bleeding breast.

IX. There is a double beauty in metaphors that are not only metaphors but, at the same time, allusions. Thus, a very original poet, speaking of the advantages of exercise in dissipating those gloomy vapours which are apt to hang upon some minds, employs the following image:

> Throw but a stone, the giant dies.—*Green.*

Here the metaphor is conceived with great propriety of thought, if we consider it only in its primary view; but when we see it pointing still further, and hinting at the story of David and Goliath, it receives a very considerable improvement from the double application.

Several examples of impropriety in the use of meta-

phor have been pointed out; we shall now turn to the contemplation of examples of a different kind.

'Tis the sunset of life gives me mystical lore,
And coming events cast their shadows before.—*Campbell.*

O! when the growling winds contend, and all
The sounding forest fluctuates in the storm,
To sink in warm repose, and hear the din
Howl o'er the steady battlements. *Armstrong.*

Here the word *fluctuates* is used with admirable efficacy: it not only exhibits an image of struggling, but also echoes to the sense.* The metaphor, which is simple and consistent, depends upon the resemblance between the waves of the sea, and the violent agitation of trees during a storm.

Talents, disjoined from kindness, meekness, and charity, are not those glorious luminaries that shed their benignant influence on earth, but the glaring lightning that alarms, and blasts, and ravages whatever is placed in its way.—*Brown's Sermons.*

I consider Chaucer as a genial day in an English spring. A brilliant sun enlivens the face of nature with an unusual lustre: the sudden appearance of cloudless skies, and the unexpected warmth of a tepid atmosphere, after the gloom and the inclemencies of a tedious winter, fill our hearts with the visionary prospect of a speedy summer; and we fondly anticipate a long continuance of gentle gales and vernal serenity. But winter returns with redoubled horrors; the clouds condense more formidably than before; and those tender buds, and early blossoms, which were called forth by the transient gleam of a temporary sun-shine, are nipped by frosts, and torn by tempests.—*Warton's History of English Poetry.*

In the last of these examples, the metaphorical language is perhaps carried to as great an extent as could safely be attempted in such a composition; and yet it is uniformly supported with taste and propriety. The next paragraph begins with a sentence which renders the previous metaphor intelligible to the plainest reader: "Most of the poets that immediately succeeded Chaucer, seem rather relapsing into barbarism, than availing themselves of those striking ornaments which his judgment and imagination had disclosed."

* Goldsmith's Essays and Criticisms.

Addison, in his well-known criticism on Paradise Lost, is taking notice of those changes of nature which the author of that divine poem describes as immediately succeeding the fall. Among other prodigies, Milton represents the sun in an eclipse, and at the same time a bright cloud in the western regions of the heavens descending with a band of angels. The critic, to shew his author's art and judgment in the conduct and disposition of this sublime scenery, employs the following metaphor:—

The whole theatre of nature is darkened, that this glorious machine may appear in all its lustre and magnificence.

Here the figure is beautiful and expressive.

The judicious use of metaphor serves to add light to the expression and energy to the sentiment: but, on the contrary, when this figure is unskilfully employed, it tends effectually to cloud the sense; and, upon some occasions, it may even tend to conceal the author's want of meaning. This may happen, not only when there is in the same sentence a mixture of discordant metaphors, but also where the metaphorical style is too long continued, or too far pursued. The reason is obvious. In common speech the words are the immediate signs of the thought. But here the case is different: for when a writer, instead of adopting such metaphors as naturally and opportunely present themselves, rummages the universe in quest of these flowers of oratory, and piles them one above another; when he cannot so properly be said to use metaphor, as to speak in metaphor, or rather from metaphor he runs into allegory, and thence into enigma; his words cannot be affirmed to be the immediate signs of his thoughts; they are the signs of the signs of his thoughts. His composition may then be termed what Spenser styles his *Faery Queen*, "a perpetual allegory or dark conceit."

Writers that fall into this error, are often misled by a desire of flourishing on the several attributes of a metaphor which they have pompously ushered into their discourse, without taking the trouble to examine

whether there be any qualities in the subject to which these attributes can with justice and perspicuity be applied. Of exuberance of metaphor I shall produce one example.

> Men must acquire a very peculiar and strong habit of turning their eye inwards, in order to explore the interior regions and recesses of the mind, the hollow caverns of deep thought, the private seats of fancy, and the wastes and wildernesses, as well as the more fruitful and cultivated tracts of this obscure climate.—*Shaftesbury's Miscellaneous Reflections.*

Here the author, having determined to represent the human mind under the metaphor of a country, revolves in his thoughts the various objects which might be found in a country, but has never dreamt of considering whether there be any common points of resemblance between those subjects of his figure. Hence the strange parade he makes with *regions*, *recesses*, *hollow caverns*, *private seats*, *wastes*, *wildernesses*, *fruitful and cultivated tracts;* terms which, though they have an appropriate meaning as applied to a country, have no definite signification when applied to mind. Some objects may, without impropriety, be alluded to in a cursory manner, though they will become ridiculous by being too long tortured in a figure or trope. Thus, notwithstanding the impropriety of the passage now quoted from Shaftesbury, there is nothing reprehensible in the following distich, which contains a metaphor of the same nature and origin.

> Farewell, for clearer ken design'd,
> The dim-discover'd tracts of mind. *Collins.*

ALLEGORY.

AN allegory may be considered as a protracted metaphor. It consists in representing one subject by another analogous to it; the subject thus represented is not formally mentioned, but we are left to discover it by reflection; and this furnishes a very pleasant exercise to our faculties.

There cannot be a finer or more correct allegory than the following, in which the Jewish nation is represented under the symbol of a vineyard.

> Thou hast brought a vine out of Egypt; thou hast cast out the heathen and planted it. Thou preparedst room before it, and didst cause it to take deep root, and it filled the land. The hills were covered with the shadow of it, and the boughs thereof were like the goodly cedars. - - - Why hast thou then broken down her hedges, so that all they which pass by the way do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it. Return, we beseech thee, O God of hosts; look down from heaven, and behold and visit this vine, and the vineyard which thy right hand hath planted, and the branch that thou madest strong for thyself.—*Psalms.*

Here we discover no circumstance that does not strictly agree with a vine; while, at the same time, the whole fits in happily with the Jewish state represented by this figure. It is the principal requisite in the conduct of an allegory, that the figurative and the literal meaning be not inconsistently mingled. If, instead of describing the vine as wasted by the boar out of the wood, and devoured by the wild beast of the field, the psalmist had said that it was afflicted by the heathens, or overcome by enemies, this would have ruined the allegory, and produced the same incoherence that has been remarked

in those metaphors in which the figurative and literal senses are confounded. In an allegory, as well as a metaphor, such terms ought to be chosen as are literally applicable to the representative subject; nor ought any circumstance to be added which is not proper to that subject, however justly it may apply to the principal, either in a figurative or proper sense. Our view must never waver between the type and the antitype. Most of the rules which have been delivered with regard to metaphors may also be applied to allegories, on account of the affinity which those figures bear to each other. The only material difference between them, besides the one being generally short, and the other more prolonged, is, that a metaphor always explains itself by the words which are connected with it in their proper and natural meaning. When I say, "Wallace was a thunderbolt of war," "in peace Fingal was the gale of spring," the thunderbolt of war, and the gale of spring, are sufficiently interpreted by the mention of Wallace and Fingal. But an allegory may be allowed to stand more unconnected with the literal meaning; the interpretation is not so directly pointed out, but is left to our own discovery.

Allegories were a favourite method of delivering instruction in ancient times; for what we call fables or parables are no other than allegories; and those fables are to be found among the earliest productions of literature. They represent the dispositions of men by words and actions attributed to beasts and inanimate objects; and what we call the moral, is the simple meaning of the allegory. An enigma or riddle is also a figure of this kind: one thing is imaged by another, but purposely rendered obscure by being involved in a complication of circumstances. Where a riddle is not intended, it is always a fault in an allegory to be too dark. The meaning should be easily seen through the figure by which it is shadowed. The proper mixture of light and shade in such compositions, the exact adjustment of all the figurative circumstances with the literal sense, so as neither to lay the meaning too open, nor to cover it too

closely, has ever been found a subject of great nicety; and in allegorical compositions of any length, few writers have succeeded.

An allegory is in every respect similar to a hieroglyphical painting, excepting only that words are used instead of colours. Their effects are precisely the same. A hieroglyphic raises two images in the mind; one seen, which represents one not seen. The same is the case with an allegory: the representative subject is described; and the resemblance leads us to apply the description to the subject represented.

Nothing affords greater pleasure than this figure, when the representative subject bears a strong analogy, in all its circumstances, to that which is represented; but the choice is seldom so fortunate, the analogy being generally so faint and obscure as to puzzle instead of pleasing. An allegory is still more difficult in painting than in writing: the former can shew no resemblance but what appears to the eye; whereas the latter has many other resources.

For the further illustration of the nature of allegory, I shall subjoin two examples.

My well-beloved hath a vineyard in a very fruitful hill: and he fenced it, and gathered out the stones thereof, and planted it with the choicest vine, and built a tower in the midst of it, and also made a wine-press therein: and he looked that it should bring forth grapes, and it brought forth wild grapes. And now, O inhabitants of Jerusalem, and men of Judah, judge, I pray you, betwixt me and my vineyard. What could have been done more to my vineyard, that I have not done in it? Wherefore, when I looked that it should bring forth grapes, brought it forth wild grapes? And now, go to; I will tell you what I will do to my vineyard: I will take away the hedge thereof, and it shall be eaten up; and break down the wall thereof, and it shall be trodden down: and I will lay it waste: it shall not be pruned nor digged; but there shall come up briers and thorns: I will also command the clouds that they rain no rain upon it. For the vineyard of the Lord of hosts is the house of Israel, and the men of Judah his pleasant plant.—*Isaiah.*

Wise men ne'er sit and wail their loss,
But cheerly seek how to redress their harms.
What though the mast be now blown overboard,
The cable broke, the holding anchor lost,
And half our sailors swallow'd in the flood?

Yet lives our pilot still. Is't meet that he
Should leave the helm, and, like a fearful lad,
With tearful eyes add water to the sea,
And give more strength to that which hath too much;
While in his moan the ship splits on the rock,
Which industry and courage might have saved?—*Shakspeare.*

THE CONCISE AND THE DIFFUSE STYLE.

ARISTOTLE has long ago delivered a very decided opinion as to the inutility of entering into any minute disquisition respecting the different species of style; and, according to this high authority, to say that style ought to be sweet or magnificent, is not more to the purpose than to say that it ought to be temperate or liberal, or to display any other of the moral virtues. Nor has the importance of such discussions been more highly estimated by another learned writer, who belongs to a very recent era. "When," says Mr. Knight, "we find every florid and affected rhetorician, who has successively contributed to the corruption of Greek, Latin, and English eloquence, applauding, in quaint phraseology and epigrammatic point, the simple purity of Xenophon, Cæsar, and Swift, and condemning in others the very style which he employs, we can scarcely believe that he knew, at the time of writing, how widely the taste, which he had acquired by habit, differed from the judgment which he exercised under the influence of authority."* These strictures are by no means encouraging: but we must nevertheless make an attempt to extract some degree of practical utility from an investigation of the different characters of style; and to fail

* Knight's Analytical Inquiry into the Principles of Taste.

in such an attempt, can, after these suggestions, occasion no surprise or disappointment.

It has already been hinted that, as words are symbols of our ideas, there must always be a very intimate connexion between the manner in which a writer employs words, and his manner of thinking; and that, by the peculiarity of his thought and expression, there is a certain character imprinted on his style, which may be denominated his manner. The terms which we use in order to express the general manner of different authors, bear some reference to their mode of thinking, but refer chiefly to their mode of expression. The distinctions of nervous and feeble, simple and affected, arise from the whole tenor of a writer's language, and comprehend the effect produced by all those parts of style which we have already considered; the choice which he makes of single words, his arrangement of these in sentences; the degree of his precision; and his embellishments, by means of musical cadence, or the various figures of speech.

That different subjects require to be treated with some difference of style, is a position too evident to stand in need of illustration. Philosophy demands one kind of style, oratory another; and different parts of the same composition require a variation in the style and manner. But amidst this variety, we still expect to find, in the writings of the same individual, some degree of uniformity, or consistency with himself; we expect to find some predominant character of style impressed on all his works, which shall be suited to his particular genius and turn of mind. Wherever there is real and native genius, it gives a determination to one kind of style rather than another. Where nothing of this description appears, where there is no marked or peculiar character in the compositions of an author, we are apt to infer that he writes from imitation, and not from the impulse of original genius.

One of the most obvious distinctions of style arises from the conciseness or the diffuseness with which an author expresses his sentiments. A concise writer

compresses his thoughts into the fewest possible words; he employs none but such as are most significant; he lops off every vague and redundant expression. Ornament he does not reject; he may be lively and figurative, but his ornaments are introduced in order to add force to his diction. He never repeats the same thought. His sentences are arranged with compactness and strength, rather than with grace and harmony. The utmost precision is studied in them; and they are commonly designed to suggest more to the reader's imagination than they directly express. On the other hand, a diffuse writer places his ideas in a variety of lights, and gives the reader every possible assistance for understanding them completely; he is not solicitous to express them at once in their full extent, because he generally repeats the impression; and what he wants in strength, he purposes to supply by copiousness. Writers of this character commonly love magnificence and amplification: their periods naturally extend to some length; and having room for ornament, they admit it freely.

Each of these manners has its peculiar advantages; and each becomes faulty when carried to the extreme. The extreme of conciseness degenerates into abruptness and obscurity; and is apt to introduce a style too pointed, and bordering on the epigrammatic. The extreme of diffuseness becomes weak and languid, and fatigues the reader. To one or other of these two manners, a writer may, however, lean according as his genius prompts him; and, under the general character of a concise or of a diffuse style, may possess much beauty in his diction.

In judging when it is proper to incline to the concise, when to the diffuse manner, we must be directed by the nature of the composition. Discourses which are to be spoken, require a more copious style than books which are to be read. When the whole meaning must be caught from the mouth of the speaker, without the advantage which books afford of pausing at pleasure, and reviewing what appears obscure, great conciseness

is always to be avoided. We should never presume too much on the quickness of our hearers' apprehension; but our style ought to be such, that any person of common capacity may without effort comprehend our meaning. A flowing copious style is therefore required in all public speakers; but they ought at the same time to guard against such a degree of diffusion as may render them languid and tiresome.

In written compositions, a certain degree of conciseness possesses great advantages. It appears lively, keeps up the attention, makes a stronger impression, and gratifies the mind by supplying more exercise to the reader's faculties.—A concise comprehensive style is a great ornament in narration; and a superfluity of unnecessary words altogether improper. A judicious selection of striking circumstances, clothed in nervous and concise language, produces a delightful effect. In addresses to the passions, the concise manner ought to be adopted, in preference to the diffuse. When we become prolix, we are always in hazard of cooling the reader; and when the imagination and heart are properly engaged, they spontaneously supply many particulars to greater advantage than an author can display them. The case is different, when we address ourselves to the understanding; as in all matters of reasoning, explication, and instruction. There we naturally prefer a more free and diffuse manner. When you would captivate the fancy, or engage the heart, be concise; when you would inform the understanding, be more copious and diffuse. The understanding moves more slowly, and requires to be assisted in its operations.

A diffuse style generally abounds in long, and a concise style often in short periods. It is not however to be inferred that long or short sentences are fully characteristic of the one or the other. An author may always employ short periods, and yet be very diffuse: a scanty portion of sentiment may spread through a great number of those periods. Some authors, by the shortness and quaintness of their sentences, may at first view appear very concise, without being so in reality: they

throw the same thought into many different forms, and make it pass for a new one, only by giving a new turn to the expression. Thus, most of the French writers compose in short sentences, though their style in general is far from being concise. They commonly break down into two or three periods, a portion of thought which a British author would crowd into one. In like manner, an author may employ long periods, and yet be concise: his periods may be long, without being overloaded with any redundancy of expression.

The direct tendency of short sentences is to render style brisk and lively, but not always concise. They keep the mind awake by means of quick successive impulses, and give to composition more of a spirited character. Long periods are grave and stately; but, like all grave things, they are apt to become dull.

The following quotation may serve as an instance of the copious and diffuse style.

I can easily admire poetry, and yet without adoring it; I can allow it to arise from the greatest excellency of natural temper, or the greatest race of native genius, without exceeding the reach of what is human, or giving it any approaches of divinity, which is, I doubt, debased or dishonoured by ascribing it to any thing that is in the compass of our action, or even comprehension, unless it be raised by an immediate influence from itself. I cannot allow poetry to be more divine in its effects than in its causes, nor any operation produced by it to be more than purely natural, or to deserve any other sort of wonder than those of music, or of natural magic, however any of them have appeared to minds little versed in the speculations of nature, of occult qualities, and the force of numbers or of sounds. Whoever talks of drawing down the moon from heaven by force of verses or of charms, either believes not himself, or too easily believes what others told him, or perhaps follows an opinion begun by the practice of some poet, upon the facility of some people, who, knowing the time when an eclipse would happen, told them he would by his charms call down the moon at such an hour, and was by them thought to have performed it.—When I read that charming description in Virgil's eighth Eclogue of all sorts of charms and fascinations by verses, by images, by knots, by numbers, by fire, by herbs, employed upon occasion of a violent passion, from a jealous or disappointed love; I have recourse to the strong impressions of fables and of poetry, to the easy mistakes of popular opinions, to the force of imagination, to the secret virtues of several herbs, and to the powers of sounds: and I am sorry the natural history, or account

of fascination, has not employed the pen of some person of such excellent wit, and deep thought and learning, as Casaubon, who writ that curious and useful Treatise of Enthusiasm, and by it discovered the hidden or mistaken sources of that delusion, so frequent in all regions and religions of the world, and which had so fatally spread over our country in that age in which this treatise was so seasonably published. 'Tis much to be lamented that he lived not to complete that work in the second part he promised; or that his friends neglected the publishing it, if it were left in papers, though loose and unfinished. I think a clear account of enthusiasm and fascination, from their natural causes, would very much deserve from mankind in general, as well as from the commonwealth of learning; might perhaps prevent so many public disorders, and save the lives of so many innocent, deluded, or deluding people, who suffer so frequently upon account of witches and wizards. I have seen many miserable examples of this kind in my youth at home; and though the humour or fashion be a good deal worn out of the world within thirty or forty years past, yet it still remains in several remote parts of Germany, Sweden, and some other countries.—*Temple on Poetry.*

Of the concise style, I shall likewise subjoin an example.

A man, while awake, is conscious of a continued train of perceptions and ideas passing in his mind. It requires no activity on his part to carry on the train; nor can he at will add to the train any idea that has no connexion with it. At the same time we learn from daily experience, that the train of our thoughts is not regulated by chance; and if it depend not upon will, nor upon chance, by what law is it governed? The question is of importance in the science of human nature; and I promise beforehand that it will be found of great importance in the fine arts.—It appears that the relations by which things are linked together, have a great influence in directing the train of thought. Taking a view of external objects, we see that their inherent properties are not more remarkable than their various relations which connect them together: one thing perceived to be a cause, is connected with its several effects; some things are connected by contiguity in time; others by contiguity in space; some are connected by resemblance, some by contrast; some go before, some follow: not a single thing appears solitary and altogether devoid of connexion; the only difference is, that some are ultimately connected, some more slightly, some near, some at a distance.—Experience will satisfy us of what reason makes probable, that the train of our thoughts is in a great measure regulated by the foregoing connexions: an external object is no sooner presented to us in idea, than it suggests to the mind other objects with which it is connected; and in this manner is a train of thoughts composed. Such is the law of succession: whether an original law, or whether directed by some latent principle, is doubtful; and probably will for

ever remain so. This law however, is not inviolable: it sometimes happens, that an idea arises in the mind without that connexion; as for example after a profound sleep.—*Kames's Elements of Criticism.*

In this passage nothing is vague or redundant: every word and expression are appropriate.

THE NERVOUS AND THE FEEBLE STYLE.

It is generally imagined that the terms *nervous* and *feeble*, when applied to style, are synonymous with concise and diffuse. This however is not the case. It is indeed true that diffuse writers have, for the most part, some degree of feebleness, and that nervous writers will generally incline to conciseness of expression; but this is by no means a universal rule. There are instances of writers who, in the midst of a full and copious style, have maintained a great degree of strength; and on the other hand, an author may be parsimonious of his words, without attaining to any remarkable vigour of diction.

The foundations of a nervous or a weak style are laid in an author's manner of thinking. If his conceptions are clear and vivid, his expressions will generally be energetic. But if he have only an indistinct view of his subject, if his ideas be loose and wavering, if his genius be such, or, at the time of his writing, so carelessly exerted, that he has no firm hold of the conception which he would communicate to us, the marks of all this will plainly appear in his style. He will employ unmeaning words and loose epithets; his expressions will be vague and general, his arrangement indistinct and feeble; we shall be able to conceive somewhat of his meaning, but our conceptions will be faint and indefinite. Whereas a nervous writer,

whether he employ an extended or a concise style gives us always a clear impression of his meaning: his mind is full of his subject, and his words are all expressive; every phrase and every figure which he uses, tend to render more lively and complete the pleasure which he aims at communicating.

Every author ought to study to express himself with some degree of strength; for in proportion as he approaches the feeble, he becomes a bad writer. In all kinds of writing however the same degree of strength is not required. But the more grave and weighty any composition is, the more should this quality predominate in the style: history, philosophy, and some species of oratory require it in an eminent degree, while in fiction, letter-writing, and essays of a lighter cast, it is not so absolutely requisite.

Too great a study of strength, to the neglect of other desirable qualities of style, is apt to betray writers into a harshness of manner. Harshness arises from the use of unauthorised words, from forced inversions in the construction of sentences, and from the neglect of smoothness or harmony. This is reckoned the general fault of some of the earlier of our English classics, such as Hooker, Raleigh, Bacon, Milton, and other writers of the same period. The style of these writers is, for the most part, nervous and energetic in an eminent degree; but the language in their hands was very different from what it is at present. They were too fond of Latin idioms; and in the structure of their sentences, inversion is often carried to an unwarrantable length. Of that species of diction to which I here allude, it may be proper to produce one or two examples.

Though for no other cause, yet for this, that posterity may know we have not loosely, through silence, permitted things to pass away as in a dream, there shall be for men's information, extant thus much concerning the present state of the church of God established amongst us, and their careful endeavour which would have upheld the same.—*Hooker's Ecclesiastical Polity.*

We see scholars many, more than others ordinarily, subject to melancholy, because their retired courses of life, and privacy of study, is a great means to feed that humour where it is naturally

found; yet neither followeth it therefore, that all scholars live uncomfortable lives, because some do so, that are possessed and oppressed with that humour; nor may that rightly be ascribed to study and learning, which not it, but the constitution of some students, produceth.—*Gataker's Joy of the Just.*

With regard to the transposition of words and members out of what we are apt to call their natural order, critics have entered into much discussion. It is agreed on all hands, that such transposition or inversion bestows upon a period a very sensible degree of force and elevation; and yet writers seem to be at a loss in what manner to account for this effect. Whether, upon the whole, we have gained or lost by departing from this mode of arrangement, has by some been doubted. It is sufficiently evident, however, that the genius of the English language does not naturally admit of much inversion; and that such instances of transposition as occur in the passages lately quoted, are altogether obsolete: no modern writer could adopt them without rendering himself liable to the charge of harshness and affectation.

Among those who first laid aside the frequent inversions which prevailed among writers of the former age, we may reckon Cowley and Clarendon. The writings of Temple also contributed much to advance the language to its present state; but to those of Dryden it is chiefly indebted for its smoothness and elegance. Dryden began to write about the time of the Restoration, and continued long in his literary career. He brought to the study of his native tongue, a vigorous mind fraught with various knowledge. There is a richness in his diction, a copiousness, ease, and variety in his expression, which have rarely been surpassed by those who have succeeded him. His clauses are never balanced, nor his periods modelled; every word seems to drop by chance, though it falls into its proper place. Nothing is cold or languid; the whole is airy, animated, and vigorous: what is little, is gay; what is great, is splendid. Though all is easy, nothing is feeble; though all seems careless, there is nothing harsh; and though

since the publication of his works more than a century has elapsed, yet they have nothing uncouth or obsolete.*

Some are of opinion that it is elegance rather than strength, which forms the chief characteristic of modern English authors. They maintain that, since the close of the seventeenth century, few specimens have been exhibited of energetic composition, and that purity and elegance have been studied, to the neglect of strength and vigour. This charge seems to be unsupported by facts. Vigour is sometimes confounded with harshness; it is supposed that a writer cannot be energetic, without being rugged. "They would not have it run without rubs, as if that stile were more strong and manly, that stroke the eare with a kind of unevenesse."† Those who complain that, with regard to energy of expression, no writer of the present age can be compared with Raleigh and Bacon, ought to impute this circumstance to another cause than the study of purity and elegance. If the foundations of a nervous or weak style be laid in the author's manner of thinking, the matter may readily be explained: Raleigh and Bacon possessed greater genius than those who are brought into competition with them.

I shall now endeavour to select some instances of the vigorous style; though the general character of a writer cannot be collected from detached passages.

About this time Warburton began to make his appearance in the first ranks of learning. He was a man of vigorous faculties, a mind fervid and vehement, supplied by incessant and unlimited enquiry, with wonderful extent and variety of knowledge, which yet had not oppressed his imagination, nor clouded his perspicacity. To every work he brought a memory full fraught, together with a fancy fertile of original combinations, and at once exerted the powers of the scholar, the reasoner, and the wit. But his knowledge was too multifarious to be always exact, and his pursuits too eager to be always cautious. His abilities gave him an haughty confidence, which he disdained to conceal or mollify; and his impatience of opposition disposed him to treat his adversaries with such contemptuous superiority as made his readers commonly his enemies, and excited against the advocate the wishes of some who favoured the

* Johnson's Lives of English Poets. † Jonson's Discoveries.

cause. He seems to have adopted the Roman emperor's determination, *oderint dum metuant;* he used no allurements of gentle language, but wished to compel rather than persuade. His style is copious without selection, and forcible without neatness; he took the words that presented themselves; his diction is coarse and impure, and his sentences are unmeasured.—*Johnson's Life of Pope.*

From the writings of this author a more admirable specimen might be selected; but I have chosen this, on account of its reference to our present subject.

Christianity was more calculated, than the superstitions of paganism, to impress the imagination and the heart. The rite of baptism, taught the follower of Odin to transfer his worship to Christ. To defend Christianity with his sword and his life, became a sacred vow, to which every knight was ambitious to submit. He considered himself as a saint, as well as a hero; and on the foundation of his piety, the successors of St. Peter were to precipitate the armies of Europe upon Asia, and to commence the crusades, those memorable monuments of superstition and heroism. The lady, not less than the knight, was to feel the influence of this religion. Society was to be disturbed with the sublime extravagance of fanatics, who were to court perfections out of the order of nature. Mortifications, austerities, and penances, were to be meritorious in proportion to their duration and cruelty. The powers and affections of the mind and the heart were to sicken and to languish in frivolous and fatiguing ceremonials. The eye of beauty was to sadden in monasteries and in solitude, or to light the unholy fires of a rampant priesthood. The deity was to be worshipped in abjectness and in terror, as if he contemned the works he had made, and took delight in human dejection and wretchedness.—*Stuart's View of Society.*

Stuart's style, though certainly deficient in fluency and in variety, is bold and vigorous; and upon some occasions it even rises to uncommon eloquence.

Wherever they marched, their route was marked with blood. They ravaged or destroyed all around them. They made no distinction between what was sacred and what was profane. They respected no age, or sex, or rank. What escaped the fury of the first inundation, perished in those which followed it. The most fertile and populous provinces were converted into deserts, in which were scattered the ruins of villages and cities, that afforded shelter to a few miserable inhabitants whom chance had preserved, or the sword of the enemy, wearied with destroying, had spared. The conquerors who first settled in the countries which they had wasted, were expelled or exterminated by new invaders, who, coming from regions farther removed from the civilized parts of the world, were still more fierce and rapacious. This brought new calamities

upon mankind, which did not cease until the north, by pouring forth successive swarms, was drained of people, and could no longer furnish instruments of destruction. Famine and pestilence, which always march in the train of war when it ravages with such inconsiderate cruelty, raged in every part of Europe, and completed its sufferings.—*Robertson's View of Society.*

Robertson's style is at once polished and energetic; and upon the whole, it appears the best model of an historical style that belongs to the English language.

Gibbon's style has sometimes been preferred to that of Robertson; but this seems to be an honour to which it is scarcely entitled. It evinces less correctness, less compression, and less of a genuine classical taste; it abounds with affected circumlocutions, and with epithets which have the appearance of being introduced for the sake of the sound, rather than of the sense. Yet, with all this want of chasteness, it displays so many of the flowers of an elegant fancy, that it is very far from being entitled to the contempt which it has sometimes experienced.*

THE VEHEMENT STYLE.

THE vehement rises a degree above the nervous style. The former however always includes the latter; for in order to attain to any vehemence of diction, an author must necessarily be possessed of strength.

* Dr. Knox has thus characterized the style of Gibbon's History: "The style displays not the honest warmth of a Robertson, but appears with an air of soft and subtle insinuation, better adapted to introduce a lurking poison. The words are well chosen; but the collocation of them is feeble and effeminate, though painfully elaborate and affected. There is scarcely a sentence throughout the work without an idle epithet, which, while it loads and wearies the ear, adds little to the meaning, and less to the force of the period. There is a disgusting affectation of fastidious delicacy. There is also a tedious sameness in the style, which renders the reading a toil, and which will gradually consign the work to its peaceful shelf, as soon as the fashionable world shall have found another idol."—Knox's Essays.

The vehement style is distinguished by a peculiar ardour of expression: it is the language of a man whose imagination and passions are strongly affected by the subject which he contemplates; and who is therefore negligent of inferior graces, but pours forth his eloquence with the fulness and rapidity of a torrent. It belongs to the higher species of oratory; and indeed is rather expected from a man who declaims in a popular assembly, than from one who writes in the retirement of his closet. Of this style, the most striking examples in our language have been exhibited by Bolingbroke and Burke.

Lord Bolingbroke was fitted by nature to be the demagogue of a popular assembly. The style which predominates in all his political writings, is that of a person declaiming with heat, rather than writing with deliberation. He abounds with rhetorical figures, and pours himself forth with great impetuosity. He is copious to a fault; places the same thought before us in many different views, but generally with vivacity or ardour. He is bold rather than correct: his eloquence is a torrent that flows strong, but often muddy. His merit as a writer would have been considerable, if his matter had equalled his style; but while we find much to commend in the latter, the former is entitled to a scanty measure of praise. In his reasonings he is for the most part flimsy and false; in his political writings factious; and in what he calls his philosophical ones, irreligious and sophistical in the highest degree. The history of his life and writings affords a very striking and a very edifying example of the inutility of the most brilliant talents, unaccompanied by moral worth.

Burke was a man of the most splendid talents, and those talents had been improved by due cultivation. His imagination was fervent and brilliant, but his judgment was less vigorous than his imagination. In modern, and indeed in ancient times, the copiousness and force of his eloquence have not often been paralleled: it rolls along like a rapid and impetuous torrent, and bears down every object that rises in opposition.

His illustrations are varied and striking; he is even profuse of poetical conceptions and poetical imagery: his metaphors however are not unfrequently coarse, and his language is deficient in purity and selection. When he has begun to descant on a subject which interests his morbid feelings, he knows not when to pass to another. Upon the whole, it may perhaps be affirmed with safety, that his various productions were more calculated to excite the astonishment or indignation of his contemporaries, than to secure the applause or imitation of posterity.

In treating of the vehement style, I have not, as upon former occasions, attempted to select examples. Vehemence of style can only be perceived and relished by attending to a long series of reasonings and illustrations.

THE PLAIN STYLE.

A PLAIN style rejects all ambitious ornaments. The writer who adopts this manner, may perhaps endeavour to display his meaning with perspicuity and precision; qualities of style which, it must be confessed, are of the highest order. His composition may also be possessed of force and vivacity; but he will shew an indifference for what is merely ornamental. He does not strive to captivate the fancy by employing rhetorical figures, or the ear by musical arrangement: yet it is not necessary that he disgust his reader by a dryness or harshness of manner. A plain style is consistent with smoothness of arrangement, and a temperate use of metaphor; though neither of these is absolutely requisite.

In discussions of a philosophical nature, the plain style ought to predominate; and accordingly many of

our philosophical writers have employed it with propriety. Even in works which admit or require much ornament, there are parts where the plain manner should be adopted. But it must be remembered, that when this is the character which a writer affects throughout his whole composition, great weight of matter, and great force of sentiment, are required to secure the reader's attention. Aristotle furnishes the most complete example of a dry style: never perhaps was there an author who adhered so rigidly to the strictness of a didactic manner throughout all his writings, and conveyed so much instruction without the least approach to ornament. With the most profound genius, and the most extensive views, he writes like a pure intelligence, who addresses himself solely to the understanding, without making any use of the channel of the imagination. But this is a manner that is not to be imitated: for although the value of the matter may compensate for the dryness or harshness of the style, yet is that dryness a considerable defect; it fatigues the attention, and conveys our sentiments with disadvantage to the reader or hearer.

Swift may be placed at the head of those who have employed the plain style. Few English writers have exhibited greater talents. Few were better acquainted with the extent, the purity, the precision of the English language; and therefore, to those who are ambitious of attaining a pure and sober style, he is one of the most useful models. But we must not look for much ornament or grace in his language. His haughty and morose genius made him despise any embellishment of that kind as beneath his dignity. He delivers his sentiments in a plain, positive manner, like one who is sure he is always right, and is very indifferent whether his reader be pleased or not. His sentences are often negligently arranged: the sense is sufficiently obvious, but little regard is paid to compactness or elegance. If a metaphor, or any other figure, chanced to render his satire more poignant, he would perhaps condescend to employ it, but if it tended only to embellish or illustrate,

he would rather throw it aside. Hence in his serious writings, his style often borders upon the dry and unpleasing. But in his humorous pieces, the plainness of his manner displays his wit to the greatest advantage.

Dr. Johnson has commented on the style and manner of Swift with his usual powers of discrimination. "In his works he has given very different specimens both of sentiments and expression. His Tale of a Tub has little resemblance to his other pieces. It exhibits a vehemence and rapidity of mind, a copiousness of images, and vivacity of diction, such as he afterwards never possessed, or never exerted. It is of a mode so distinct and peculiar, that it must be considered by itself; what is true of that, is not true of any thing else which he has written.

"In his other works is found an equable tenor of easy language, which rather trickles than flows. His delight was in simplicity. That he has in his works no metaphor, as has been said, is not true; but his few metaphors seem to be received rather by necessity than choice. He studied purity; and though perhaps all his strictures are not exact, yet it is not often that solecisms can be found; and whoever depends on his authority may generally conclude himself safe. His sentences are never too much dilated or contracted; and it will not be easy to find any embarrassment in the complication of his clauses, any inconsequence in his connexions, or abruptness in his transitions.

"His style was well suited to his thoughts, which are never subtilised by nice disquisitions, decorated by sparkling conceits, elevated by ambitious sentences, or variegated by far-sought learning. He pays no court to the passions; he excites neither surprise nor admiration; he always understands himself; and his readers always understand him: the peruser of Swift wants little previous knowledge; it will be sufficient that he is acquainted with common words and common things; he is neither required to mount elevations, nor to explore profundities; his passage is always on a level, along solid ground, without asperities, without obstruction.

"This easy and safe conveyance of meaning it was Swift's desire to attain, and for having attained it he deserves praise, though perhaps not the highest praise. For purposes merely didactic, when something is to be told that was not known before, it is the best mode; but against that inattention by which known truths are suffered to lie neglected, it makes no provision; it instructs, but does not persuade."*

It will now be proper to select a passage characteristic of that species of style of which we have been treating; and with this view we shall have recourse to the writings of Swift.

I suppose it will be granted that hardly one in a hundred among our people of quality, or gentry, appears to act by any principle of religion. That great numbers of them do entirely discard it, and are ready to own their disbelief of all revelation in ordinary discourse. Nor is the case much better among the vulgar, especially in great towns; where the profaneness and ignorance of handicraftsmen, small traders, servants, and the like, are to a degree very hard to be imagined greater. Then it is observed abroad, that no race of mortals hath so little sense of religion as the English soldiers: to confirm which, I have been often told by great officers in the army, that in the whole compass of their acquaintance, they could not recollect three of their profession, who seemed to regard or believe one syllable of the Gospel: and the same, at least, may be affirmed of the fleet. The consequences of all which, upon the actions of men, are equally manifest. They never go about, as in former times, to hide or palliate their vices; but expose them freely to view, like any other common occurrences of life, without the least reproach from the world or themselves. For instance, any man will tell you he intends to be drunk this evening, or was so last night, with as little ceremony or scruple as he would tell you the time of the day. He will swear, curse, or blaspheme, without the least passion or provocation. And although all regard for reputation be not quite laid aside in the other sex, it is however at so low an ebb, that very few among them seem to think virtue and conduct of any necessity for preserving it. If this be not so, how comes it to pass that women of tainted reputations find the same countenance and reception in all public places, with those of the nicest virtue who pay and receive visits from them, without any manner of scruple? Which proceeding, as it is not very old among us, so I take it to be of most pernicious consequence. It looks like a sort of compounding between virtue and vice; as if a woman were

* Johnson's Lives of English Poets.

allowed to be vicious, provided she be not profligate; as if there was a certain point where gallantry ends and infamy begins; or that an hundred criminal amours were not as pardonable as half a score. —*Swift on the Advancement of Religion.*

THE NEAT STYLE.

NEATNESS of style implies a certain degree of ornament. Its ornaments however are not of the most showy or brilliant kind, but such as are easily attained. A writer who employs this kind of style, considers the beauties of language as an object worthy of attention. He is careful in the choice of his words, and endeavours to arrange them with propriety and elegance; but he seldom attempts any bold flight of eloquence. His sentences are free from the incumbrance of superfluous words; they are of a moderate length, and rather inclining to brevity than to a swelling structure; they generally close with propriety, and are unincumbered with *long tails*. His cadence is varied, but not of the studied musical kind. Such figures as he employs, are short and correct, rather than elaborate and imaginative.

This style may perhaps be adopted by an author of superior genius; but it is attainable by one of no uncommon capacity. Any writer of ordinary attainments may acquire it, by carefully attending to the rules of rhetoric, and to the practice of writers of established reputation. It is a mode of writing that never becomes disagreeable. A familiar letter, or a law paper, may be written with neatness; and a sermon, or philosophical treatise, in a neat style, will be read with pleasure.

The writings of Blackstone and Adam Smith,

appear to me to exhibit models of this species of style. From the latter of these authors I shall endeavour to select an apposite passage.

We sympathize even with the dead, and overlooking what is of real importance in their situation, that awful futurity which awaits them, we are chiefly affected by those circumstances which strike our senses, but can have no influence upon their happiness. It is miserable, we think, to be deprived of the light of the sun; to be shut out from life and conversation; to be laid in the cold grave a prey to corruption and the reptiles of the earth; to be no more thought of in this world, but to be obliterated in a little time from the affections and almost from the memory of their dearest friends and relations. Surely, we imagine, we can never feel too much for those who have suffered so dreadful a calamity. The tribute of our fellow-feelings seems doubly due to them now when they are in danger of being forgot by every body; and by the vain honours which we pay to their memory, we endeavour, for our own misery, artificially to keep alive our melancholy remembrance of their misfortune. That our sympathy can afford them no consolation, seems to be an addition to their calamity; and to think that all we can do is unavailing, and that what alleviates all other distress, the regret, the love, and the lamentations of their friends, can yield no comfort to them, serves only to exasperate our sense of their misery. The happiness of the dead, however, most assuredly is affected by none of these circumstances; nor is it the thought of these things which can ever disturb the profound security of their repose. The idea of that dreary and endless melancholy which the fancy naturally ascribes to their condition, arises altogether from our joining to the change which has been produced upon them, our own consciousness of that change, from our putting ourselves in their situation, and from our lodging, if I may be allowed to say so, our own living souls in their inanimated bodies, and thence conceiving what would be our emotions in this case. It is from this very illusion of the imagination, that the foresight of our own dissolution is so terrible to us, and that the idea of those circumstances, which undoubtedly can give us no pain when we are dead, makes us miserable while we are alive. —*Smith's Theory of Moral Sentiments.*

THE GRACEFUL STYLE.

NOTWITHSTANDING the powerful effect which graceful composition produces upon the mind, it is difficult to reduce grace to a definition. Where language does not supply us with proper words to express the ideas of the mind, we can only convey our sentiments in figurative terms; a defect which necessarily introduces some obscurity.

Grace in writing may be compared to that easy air which so remarkably distinguishes well-bred persons.* It consists not only in the particular beauty of single parts, but in the general symmetry and construction of the whole. An author may be just in his sentiments, lively in his figures, and clear in his expression, yet at the same time may be wholly a stranger to graceful composition. The several members of a discourse must be so agreeably united as mutually to reflect beauty upon each other: their arrangement must be so happily disposed as not to admit of the least interposition without manifest prejudice to the entire piece. The thoughts, the metaphors, the allusions, and the diction, should appear easy and natural, and seem to arise like so many spontaneous productions, rather than as the effects of labour or art. Whatever therefore is forced or affected in the sentiments, whatever pompous or pedantic in the expression, is the very reverse of grace.

* "Do not take me for a disciple of Lord Chesterfield, nor imagine that I mean to erect grace into a capital ingredient of writing—but I do believe that it is a perfume that will preserve from putrefaction; and is distinct even from style, which regards *expression*; grace I think belongs to *manner*. It is from the charm of grace that I believe some authors not in your favour, obtained part of their renown."—Walpoliana, vol. i. p. 48.

Her mien is neither that of a prude, nor that of a coquette; she is regular without formality, and sprightly without being fantastical. Grace is to good writing, what a proper light is to a fine picture; it not only shows all the figures in their several proportions and relations, but shows them in the most advantageous manner. As good-breeding appears in the most minute actions, and improves the most inconsiderable gesture, so grace is discovered in the placing even of a single word, or in the turn of a mere expletive. Nor is this inexpressible quality confined to one species of composition; it extends from the humble pastoral to the lofty epic, from the slightest letter to the most solemn discourse.

It is generally considered that Sir William Temple was the first writer who introduced a graceful manner into English prose;* but I am rather inclined to assign this honour to Cowley. The general merit of this author's essays has been acknowledged by Johnson† and Goldsmith;‡ but they have never been referred to as instances of graceful composition. They however seem entitled to this mark of distinction. His sentiments are natural, and his diction is simple and unaffected: nothing appears far-fetched, or artificially constructed; and our ears are seldom or never assailed with pompous and pedantic expressions.

But wherever we may look for the origin of this quality, it is certainly to be found in its highest perfection in the compositions of Addison, an author whose writings will be distinguished as long as good taste and good sense find any admirers. That becoming air which Cicero esteems the criterion of fine writing, and which every reader, he says, imagines so easy to be imitated, yet will find so difficult to attain, is the prevailing characteristic of all this excellent author's performances. We may justly apply to him what Plato, in his allegorical language, says of Aristophanes: the Graces, having searched all the world round for a temple in

* Melmoth's Letters of Fitzosborne. † Johnson's Lives of English Poets
‡ Goldsmith's Essays and Criticisms.

which they might for ever dwell, settled at last in the breast of Addison.

His style is thus characterized by Dr. Johnson. "His prose is the model of the middle style; on grave subjects not formal, on light occasions not grovelling; pure without scrupulosity, and exact without apparent elaboration; always equable, and always easy, without glowing words or pointed sentences. Addison never deviates from his track to snatch a grace; he seeks no ambitious ornaments, and tries no hazardous innovations. His page is always luminous, but never blazes in unexpected splendour.

"It was apparently his principal endeavour to avoid all harshness and severity of diction: he is therefore sometimes verbose in his transitions and connexions, and sometimes descends too much to the language of conversation; yet if his language had been less idiomatical, it might have lost somewhat of its genuine Anglicism.* What he attempted he performed; he is never feeble, and he did not wish to be energetic; he is never rapid, and he never stagnates. His sentences have neither studied amplitude, nor affected brevity: his periods, though not diligently rounded, are voluble and easy."†

Dryden, Pope, and Atterbury, are generally reckoned among the number of graceful writers; and to these we may safely add the names of Berkeley and Hume. In reference to Berkeley, Sir James Mackintosh has made the following remarks: "Of the exquisite grace and beauty of his diction, no man accustomed to English composition can need to be informed. His works are, beyond dispute, the finest models of philosophical style since Cicero. Perhaps they surpass those of the orator, in the wonderful art by which the fullest light is thrown on the most minute and evanescent parts of the most subtile of human conceptions. Perhaps he also sur-

* This appears to be a truism. The remark, when duly analyzed, seems to amount to this:—if his language had been less idiomatical, it would have been less idiomatical.

† Johnson's Lives of English Poets.

passed Cicero in the charm of simplicity; a quality eminently found in Irish writers before the end of the eighteenth century; conspicuous in the masculine severity of Swift, in the Platonic fancy of Berkeley, in the native tenderness and elegance of Goldsmith, and not witholding its attractions from Hutcheson and Leland, writers of classical taste, though of inferior powers."* As a polished writer, Hume appears to great advantage in some of his essays;† and his History of England, whatever may be thought of its matter or spirit, is written with consummate art. His style is often possessed of uncommon grace and suavity. It must, however, be acknowledged, that he sometimes adopts French idioms; a fault which was undoubtedly owing to his long residence on the continent.

Of a light and graceful style we discover many examples in the writings of Horace Walpole. It is very rare to find so much talent united to so much frivolity. His epistolary composition exhibits a peculiar air of ease and pleasantry; and if we could divest ourselves of the idea that we are reading the effusions of a heartless coxcomb, his letters might be read with a high degree of pleasure.

* Mackintosh's Dissertation on the Progress of Ethical Philosophy.

† Dr. Aikin, speaking of the style of philosophical writings, makes the following observations. "Great precision in the use of words, clear arrangement of all the members of a sentence, closeness of method, strength and conciseness of expression, without harshness or obscurity, are essential to perfection in this department of writing; and if somewhat of the grace and amenity of language be added, which is not incompatible with the other requisites, the effect of conviction may be promoted, by leading on the reader pleasantly through a topic perhaps naturally dry and unalluring. I conceive Cicero and Hume to be examples of this union of every useful and agreeable quality in discussions purely philosophical. (Letters to his Son, vol. ii. p. 59.)

THE FLORID STYLE.

QUINCTILIAN regards it as a favourable presage in juvenile writers, that their compositions display a redundancy of fancy.* We must however beware of mistaking pomp of expression for luxuriance of imagination. The former is of easy access, but the latter is more rarely to be attained. It is in the power of everyone to load his style with high-sounding words and phrases; but to embellish a discourse with the glowing colours of fancy, requires the aid of inventive genius.

A certain degree of chaste ornament can never be unseasonable; though gaudy and meretricious ornaments are always disgusting. The over florid style therefore cannot be agreeable to a reader of taste. Although it may be allowed to youth in their first essays, it must not receive the same indulgence when employed by writers of maturer years. We may reasonably expect, that judgment, as it ripens, should chasten imagination, and reject as juvenile all such ornaments as are redundant or unsuitable. Nothing can be more contemptible than that tinsel splendour of language which some writers perpetually affect. It were well if this could be ascribed to the overflowing of a rich imagination; for, in that case, we should at least find something to amuse our fancy, if we found nothing to

* "Audeat hæc ætas plura, et inveniat, et inventis gaudeat, sint licet illa non satis interim sicca et severa. Facile remedium est ubertatis; sterilia nullo labore vincuntur. Illa mihi in pueris natura minimum spei dederit, in qua ingenium judicio præsumitur. Materiam esse primum volo vel abundantiorem, atque ultra quam oporteat fusam. Multum inde decoquent anni, multum ratio limabit, aliquid velut usu ipso deteretur, sit modo unde excidi possit, et quod exsculpi; erit autem, si non ab initio tenuem nimium laminam duxerimus, et quam cælatura altior rumpat. Quod me de his ætatibus sentire minus mirabitur, qui apud Ciceronem legerit, *Volo enim se efferat in adolescente fecunditas.*" (Quinctilian. de Institut. Orator. lib. ii. cap. iv.)

instruct our understanding. But it is luxuriancy of words, not of thought, that is exhibited by these frothy writers: we see a laboured attempt to rise to a splendour of composition, of which they have formed some kind of loose idea; but not possessing sufficient strength of genius to attain the desired object, they endeavour to supply the defect by the use of poetical words, cold exclamations, and common-place figures. While they are so solicitous about every thing which has the appearance of pomp and magnificence, it has escaped these writers that ornament fails to please when it is not marked by sobriety; and that, without a foundation of good sense and solid thought, the most florid style is but a childish imposition on the public. The public however is but too apt to be dazzled by a false lustre. The following passage may be produced as a specimen of over florid writing.

It was early in a summer morning, when the air was cool, the earth moist, the whole face of the creation fresh and gay. The noisy world was scarce awake. Business had not quite shook off his sound sleep, and Riot had but just reclined his giddy head. All was serene; all was still; everything tended to inspire tranquillity of mind, and invite to serious thought.—Only the wakeful lark had left her nest, and was mounting on high, to salute the opening day. Elevated in air, she seemed to call the laborious husbandman to his toil, and her fellow-songsters to their notes.—Earliest of birds, said I, companion of the dawn, may I always rise at thy voice! rise to offer the matin-song, and adore that beneficent Being, "who maketh the outgoings of the morning and evening to rejoice."—How charming to rove abroad, at this sweet hour of prime! to enjoy the calm of nature, to tread the dewy lawns, and taste the unrifled freshness of the air!—The greyness of the dawn decays gradually. Abundance of ruddy streaks tinge the fleeces of the firmament; till, at length, the dappled aspect of the East is lost in one ardent and boundless blush.—Is it the surmise of imagination, or do the skies really redden with shame, to see so many supinely stretched on their drowsy pillows?—*Hervey's Reflections on a Flower-Garden.*

There is a certain degree of elevation to which prose may be permitted to rise. Its elevation however must not be perpetual: when the writer affects unvaried magnificence, it is probable that his reader will at length be seized with satiety. Ornament loses its effect when every page is crowded with embellishments.

THE SIMPLE AND THE AFFECTED STYLE.

SIMPLICITY, applied to writing, is a term very frequently used; but, like other critical terms, it is often used in a very loose and vague manner. This circumstance has chiefly arisen from the variety of meanings attached to the word. It will therefore be necessary to distinguish these different significations, and to show in what sense the term is properly applicable to style. We may remark four different acceptations of which it is susceptible.

The first is simplicity of composition, as opposed to a great variety of parts. This is the simplicity of plan in dramatic or epic poetry, as distinguished from double plots, and crowded incidents. Thus we speak of the simplicity of Homer's Iliad, in opposition to the digressions of Lucan's Pharsalia. In this sense, simplicity is the same with unity.

The second sense is simplicity of thought, as opposed to refinement. Simple thoughts are what arise naturally, what the subject or the occasion suggests unsought, and what, when once suggested, are easily apprehended. Refinement in writing expresses a less natural and obvious train of thought, which it requires a peculiar bent of genius to pursue. Thus we say, that Parnell and Goldsmith exhibit greater simplicity of thought than Donne and Cowley; Cicero's thoughts on moral subjects are natural, Seneca's too refined and far-fetched. In these two senses of simplicity, when it is opposed either to variety of parts or to refinement of thought, it bears no proper relation to style.

In the third place, simplicity stands opposed to superfluous ornament, or pomp of language. Thus Jortin is termed a simple, and Gibbon a florid writer.

In this sense, the simple coincides with the plain or with the neat style, which, as it has already been treated of, requires no further illustration.

To the term simplicity there is also another signification attached: this does not refer to the degree of ornament employed, so much as to the easy and natural manner in which our language expresses our thoughts. In this sense, simplicity is compatible with the highest ornament; it stands opposed, not to ornament, but to affectation. Thus Homer possesses this degree of simplicity in the greatest perfection; and yet no poet has more ornament and beauty.

A writer of simplicity expresses himself in a manner which every one thinks easy to be attained. There are no marks of art in his expression; it seems the very language of nature; we see in the style, not the writer and his labour, but the man in his own natural character. He may be rich in his expression; he may avail himself of the beauties of figurative language; yet everything seems to flow from him without effort; and he appears to write in this manner, not because he has studied it, but because it is most natural to him. It must not be imagined that a style of this kind is to be attained without study. To conceal its own efforts, is said to be the perfection of art: and when we find an author's style characterized by a beautiful simplicity, we may conclude that this is the effect of natural ingenuity, aided by an assiduous attention to the rules of composition. Some writers have recommended, not merely simplicity, but a certain negligence of style, more particularly in familiar compositions; but although negligence may be pardoned, it is by no means to be praised.

Reading an author of simplicity is like maintaining familiar conversation with a person of distinction, who lays open his sentiments without affectation or disguise. But a mode of writing which seems artificial and elaborate, has always this disadvantage, that it exhibits an author in form, like a man at court, where the splendour of dress, and the ceremonial of behaviour,

conceal those peculiarities which distinguish one person from another.

The ancients are more remarkable for simplicity than the moderns, and the reason is obvious. The former wrote from the dictates of natural genius, and did not endeavour to model their own compositions according to those of others. When an author makes this attempt, he is always in danger of deviating into affectation. The more early Greek writers had no proper models to imitate; and accordingly they surpass those of every other learned nation in point of beautiful simplicity. This quality is highly conspicuous in the writings of Homer, Hesiod, Anacreon, Herodotus, and Xenophon. Rome can also boast of several writers of this description; particularly Terence, Lucretius, and Cæsar.

It has been remarked that "perfection in taste and style has no sooner been reached than it has been abandoned, even by those who not only professed the warmest, but felt the sincerest admiration for the models which they forsook. The style of Virgil and Horace in poetry, and that of Cæsar and Cicero in prose, continued to be admired and applauded through all the succeeding ages of Roman eloquence, as the true standards of taste and eloquence in writing. Yet no one ever attempted to imitate them; though there is no reason to suspect that their praises were not perfectly sincere: but all writers seek for applause; and applause is only to to be gained by novelty. The style of Cicero and Virgil was new in the Latin language, when they wrote; but in the age of Seneca and Lucan, it was no longer so; and though it still imposed by the stamp of authority, it could not even please without it; so that living writers, whose names depended on their works, and not their works upon their names, were obliged to seek for other means of exciting public attention, and acquiring public approbation. In the succeeding age the refinements of these writers became old and insipid; and those of Statius and Tacitus were successfully employed to gratify the restless pruriency of innovation. In all other ages and

countries, where letters have been successfully cultivated, the progression has been nearly the same; and in none more distinctly than in our own: from Swift and Addison, to Johnson, Burke, and Gibbon, is a transition exactly similar to that from Cæsar and Cicero to Seneca and Tacitus."*

In the catalogue of English authors, there are several distinguished for a becoming simplicity of manner. Although Tillotson cannot be recommended as an elegant and polished writer, yet his style is remarkably simple and unaffected. It has already been observed that he has no pretensions to genuine eloquence, if that term be understood to include vehemence and strength of expression, the beauties of figurative language, and the correct and harmonious arrangement of sentences. His real merit, however, must not be overlooked. A constant vein of piety and good sense runs through all his works: his manner is earnest and serious; and so much useful instruction is conveyed in a natural style, that his works can never be suffered to fall into disrepute. They will be held in estimation as long as the English language is understood; not indeed as models of eloquence, but as the productions of an amiable writer whose manner is strongly expressive of his innate goodness of heart. "There is," says Goldsmith, "nothing peculiar to the language of Archbishop Tillotson, but his manner of writing is inimitable; for one who reads him wonders why he himself did not think and speak in that very manner. The turn of his periods is agreeable, though artless; and everything he says seems to flow spontaneously from inward conviction."†

Sir William Temple is also remarkable for simplicity of style. In point of ornament and correctness, he rises a degree above Tillotson; though for the latter quality he is by no means remarkable. His language is chiefly distinguished by its smoothness and amenity. He not unfrequently becomes prolix and careless; yet he seldom

* Knight's Analytical Inquiry into the principles of Taste.
† Goldsmith's Essays and Criticisms.

fatigues the attention of his reader. No writer whatever has stamped upon his style a more lively impression of his own character. In reading his works, we seem engaged in conversation with him; we become thoroughly acquainted with him, not merely as an author, but as a man. With a writer of this character we contract a kind of friendship.

Of the more correct and ornamental degree of the simple manner, Addison undoubtedly exhibits the most perfect example. In figurative language he is extremely rich, particularly in similes and metaphors; which are so employed as to render his style splendid without being gaudy. There is not the least affectation in his manner; we see no marks of labour, nothing forced or constrained. Great elegance is everywhere joined with great ease and simplicity. He is, in particular, distinguished by a character of modesty and politeness, which appears in all his writings. No author has a more popular and insinuating manner; and his works are also recommended by the great regard which he constantly shews for virtue and religion.

The literary merit of Goldsmith seems to bear some analogy to that of Addison. His diction is easy and elegant, and at the same time free from every species of affectation. His language flows from him without perceptible effort; yet it is always such as it would be difficult to improve. The classical ease of his manner has seldom been equalled. He has exerted his talents upon a great variety of subjects; and on whatever subject he happens to write he is always read with pleasure. Dr. Johnson has very justly characterized Goldsmith as "a man of such variety of powers, and such felicity of performance, that he always seemed to do best that which he was doing; a man who had the art of being minute without tediousness, and general without confusion; whose language was copious without exuberance, exact without constraint, and easy without weakness."*

* Johnson's Lives of English Poets.

Sterne is generally mentioned as a writer of great simplicity of style; but his simplicity is not of the most graceful and elegant character. Yet his works do undoubtedly furnish examples of a style at once simple and ornamented. In support of this assertion, I venture to produce the following passage:—

Maria, though not tall, was nevertheless of the first order of fine forms. Affection had touched her looks with something that was scarce earthly. Still she was feminine: and so much was there about her of all that the heart wishes, or the eye looks for in woman, that, could the traces be ever worn out of her brain, and those of Eliza out of mine, she should not only eat of my bread, and drink of my cup, but Maria should lie in my bosom, and be unto me as a daughter.—Adieu, poor luckless maiden! Imbibe the oil and wine which the compassion of a stranger, as he journeyeth on his way, now pours into thy wounds. The being who has twice bruised thee, can only bind them up for ever.—*Sterne's Sentimental Journey.**

Of an author who has rendered his style much less beautiful by want of simplicity, I cannot point out a more remarkable instance than the Earl of Shaftesbury. It has already been hinted that he is a writer in whom some beauties are blended with many deformities. His language is rich and musical; but he seems to have considered it beneath the dignity of a person of his rank, to speak like the rest of mankind. Hence he is ever in buskins, and arrayed in pomp and magnificence. In every sentence we discern evident marks of art and labour: we perceive nothing of that ease which accompanies the expression of a sentiment proceeding warm from the heart. In the use of figures and ornament of every description, he shows sufficient skill; but his fondness for them is too visible. Having once found a metaphor which pleases his fancy, he knows not how to lay it aside. What appears very surprising, Shaftesbury

* "What is called sentimental writing," says the Earl of Orford, "though it be understood to appeal solely to the heart, may be the product of a bad one. One would imagine that Sterne had been a man of a very tender heart; yet I know from indubitable authority, that his mother, who kept a school, having run in debt on account of an extravagant daughter, would have rotted in jail, if the parents of her scholars had not raised a subscription for her. Her son had too much sentiment to have any feeling. A dead ass was more important to him than a living mother." (Walpoliana, vol. i. p. 133.)

was a professed admirer of simplicity; he is always extolling it in the ancients, and at the same time censuring the moderns for their affectation and *rawness of fancy*. He possessed a false refinement of taste, without any warmth of passion, or vivacity of feeling. The coldness of his character led him to that artificial and stately manner which appears in all his writings. He seems highly fond of wit and raillery; which he attempts to promote but with very little success. His wit is always blunt, and his raillery stiff and awkward.

From the account which has been given of the noble author's taste in composition, it may easily be imagined that he would mislead those who blindly admired him.

Beside those general characters of style which have already been pointed out, several others might perhaps be mentioned. Conceited writers, for instance, reveal their spirit so much in their composition, that it imprints on their style a character of pertness; though I confess it is difficult to determine whether this can be classed among the attributes of style, or is rather to be ascribed entirely to the thought. But to whatever class it may be referred, all appearances of it ought carefully to be avoided, as an offensive blemish in writing.

From the various remarks which have been suggested, it may be inferred that to determine among all these different manners of writing, which is positively preferable, is neither easy nor necessary. Style is a field that admits of great latitude. Its qualities in different authors may be very different, and yet beautiful in them all. Here scope must be left for that particular determination which every person receives from nature to one manner of expression more than another. Some general qualities indeed there are of such importance that they should always, in every kind of composition, be kept in view; and some defects which we should always study to avoid. An ostentatious, a feeble, a harsh, or an obscure style, for example, can never be adopted with propriety; and perspicuity, strength,

neatness, and simplicity, are beauties which ought always to be studied. But with regard to the mixture of all, or the degree of predominancy to be allowed to any one of those qualities, in forming our peculiarly distinctive manner, no precise rules can be given; nor can we ven ture to point out any one model as absolutely perfect.

CRITICAL EXAMINATION OF A PASSAGE IN THE WRITINGS OF ADDISON.

THE preceding remarks on style and its different species, have by no means exhausted the sbuject, though they may very probably have exhausted the patience of many readers; but instead of prosecuting these more general enquiries, we shall now proceed to a critical analysis of particular passages in the writings of eminent authors. An analysis of this kind will tend further to illustrate the subject; as it will suggest observations which we have not yet had occasion to make, and will exhibit in the most practical view, the use of those which we have already made. In the prosecution of this plan, it may be proper to begin with Addison, who flourished at a period when English style had in a great measure assumed the form which it still retains.

As a perfect tragedy is the noblest production of human nature, so it is capable of giving the mind one of the most delightful and most improving entertainments.

This is an excellent introductory sentence: it is clear, precise, and simple. The first period of a discourse ought always to be of a moderate length. The mode however in which the participle *giving* is here employed,

does not possess much dignity; and *affording* might perhaps be substituted with propriety.

A virtuous man, says Seneca, struggling with misfortunes, is such a spectacle as gods might look upon with pleasure; and such a pleasure it is which one meets with in the representation of a well-written tragedy.

The first member of this sentence is harsh and disagreeable. "Such a spectacle as gods might *behold* with pleasure," seems more harmonious, and the collision of particles, "look *upon with* pleasure," is thus avoided. My present business is not with the author's sentiments: it may not however be improper to observe that what he advances in the sentence now quoted, can only apply to those tragedies of which the chief personages are virtuous.

Diversions of this kind wear out of our thoughts every thing that is mean and little.

The word *diversions* cannot without manifest impropriety be employed to signify the more solemn amusements of the theatre. "*Diversion*," says Dr. Johnson, "seems to be something lighter than *amusement*, and less forcible than *pleasure*." It has nearly the same signification with *sport*. The tragical sports of the theatre would be a strange expression.

They cherish and cultivate that humanity which is the ornament of our nature.

This metaphorical language is exceptionable. The act of cherishing and the act of cultivating bear no kind of analogy to each other; and therefore ought not to have been so intimately connected. The proper subject of the former must be possessed of life; that of the latter must be inert matter. With what propriety, then, can the same object be represented as cherished and cultivated?

They soften insolence, soothe affliction, and subdue the mind to the dispensations of providence.

This sentence is smooth and elegant.

It is no wonder, therefore, that in all the polite nations of the world, this part of the drama has met with public encouragement.

This sentence requires no particular consideration.

The modern tragedy excels that of Greece and Rome, in the intricacy and disposition of the fable; but, what a Christian writer would be ashamed to own, falls infinitely short of it in the moral part of the performance.

It was formerly observed, that in the members of a sentence where two objects are either compared or contrasted, some resemblance in the language and construction should be preserved. This rule is violated in the above passage. A slight alteration will, in my opinion, improve the sentence: "The modern tragedy excels that of Greece and Rome, in the intricacy and disposition of the fable; but, what a Christian writer would be ashamed to own, falls infinitely short of it in the purity and beauty of the morality."

This I may shew more at large hereafter; and in the mean time, that I may contribute something towards the improvement of the English tragedy, I shall take notice, in this and in other following papers, of some particular parts in it that seem liable to exception.

This period is arranged with clearness and perspicuity.

Aristotle observes, that the iambic verse in the Greek tongue was the most proper for tragedy; because at the same time that it lifted up the discourse from prose, it was that which approached nearer to it than any other kind of verse.

This sentence contains a great superfluity of words. The author's meaning may be expressed in the following manner: "Aristotle observes that the iambic verse in the Greek tongue was the most proper for tragedy; because, while it elevated the discourse a degree above prose, it approached nearer to it than any other kind of verse."

For, says he, we may observe that men in ordinary discourse very often speak iambics, without taking notice of it. We may make the same observation of our English blank verse, which often enters into our common discourse, though we do not attend to it, and is such a due medium between rhyme and prose, that it seems wonderfully adapted to tragedy.

In these sentences we shall find little to commend. *Taking notice of it*, is a feeble and ungraceful close, which might easily have been avoided. In the other period the words, "which often enters into our common discourse, though we do not attend to it," are altogether superfluous. They are nothing more than the repetition of a circumstance of which we are sufficiently apprised, by the application of the remark quoted in the former sentence.

I am therefore very much offended when I see a play in rhyme; which is as absurd in English, as a tragedy of hexameters would have been in Greek or Latin.

This is a neat period.

The solecism is, I think, still greater in those plays that have some scenes in rhyme and some in blank verse, which are to be looked upon as two several languages; or where we see some particular similes dignified with rhyme, at the same time that everything about them lies in blank verse. I would not, however, debar the poet from concluding his tragedy, or, if he pleases, every act of it, with two or three couplets, which may have the same effect as an air in the Italian opera after a long *recitativo*, and give the actor a graceful *exit*.

In the former of these sentences the phrase, "everything about them lies in blank verse," appears liable to exception; and in the latter the two concluding members are not properly balanced.

Besides that we see a diversity of numbers in some parts of the old tragedy, in order to hinder the ear from being tired with the same continued modulation of voice.

The conjunction *that* is introduced without any propriety: by the insertion of it, this sentence, instead of seeming complete, has rather the appearance of a detached member. Why, in the present instance, *old* should have been preferred to *ancient*, it is not easy to discover.

For the same reason I do not dislike the speeches in our English tragedy that close with an hemistich, or half verse, notwithstanding the person who speaks after it begins a new verse, without filling up the preceding one; nor with abrupt pauses and breakings-off in the middle of a verse, when they humour any passion that is expressed by it.

This sentence is devoid of correctness and elegance. *To speak after an hemistich*, is certainly a very uncouth expression. The latter part of the period has a kind of mutilated appearance: one would be led to suspect that *I am not displeased with* had formerly occupied the place of *I do not dislike;* and that when the author made the correction, he forgot to adjust the whole of the sentence. "For the same reason I am not displeased with the speeches in our English tragedy, &c. nor with abrupt pauses and breakings-off in the middle of a verse," &c. It would perhaps have increased the smoothness of the period, without detracting from its significance, had it been permitted to close at the word *passion*.

Since I am upon this subject, I must observe that our English poets have succeeded much better in the style, than in the sentiments of their tragedies.

Since I am upon this subject, I must observe that—These words, introduced without any apparent necessity, occasion a slight ambiguity. While they seem to refer to what was stated in the last sentence, they may also refer to the general subject of which the author is treating.

Their language is very often noble and sonorous, but the sense either very trifling or very common.

This sentence is perhaps capable of being improved: "Their language is often noble and sonorous, while the sense is either very trifling or very common."

On the contrary, in the ancient tragedies, and indeed in those of Corneille and Racine, though the expressions are very great, it is the thought that bears them up and swells them. For my own part, I prefer a noble sentiment that is depressed with homely language, infinitely before a vulgar one that is blown up with all the sound and energy of expression.

Great is an epithet which critics do not commonly apply to expressions. The metaphorical language which occurs at the conclusion of this passage, is somewhat ludicrous: an object may be blown up with wind, but never with sound.

Whether this defect in our tragedies may arise from want of genius, knowledge, or experience in the writers, or from their compliance with the vicious taste of their readers, who are better judges of the language than of the sentiments, and consequently relish the one more than the other, I cannot determine. But I believe it might rectify the conduct both of the one and of the other, if the writer laid down the whole contexture of his dialogue in plain English, before he turned it into blank verse; and, if the reader, after the perusal of a scene, would consider the naked thought of every speech in it, when divested of all its tragic ornaments: by this means, without being imposed upon by words, we may judge impartially of the thought, and consider whether it be natural or *great* enough for the person that utters it, whether it deserves to shine in such a blaze of eloquence, or shew itself in such a variety of lights as are generally made use of by the writers of our English tragedy.

A great variety of circumstances is here introduced with accuracy and precision. In the second sentence we find *means* employed as a noun of the singular number; a usage which Johnson and Lowth* do not explicitly approve. On the other hand, Campbell† and Priestley‡ contend for its propriety; and their opinion is supported by the authority of Addison, Pope, Robertson, Goldsmith, and many other writers of eminence.§ It is certainly more agreeable to the general analogy of the English language, as well as to the etymology of the word, to vary it in the singular and the plural form; but our ears are too much habituated to the common practice, to relish the phrases "by this *mean*," "by that *mean*."

I must in the next place observe, that when our thoughts are great and just, they are often obscured by the sounding phrases, hard metaphors, and forced expressions in which they are clothed. Shakspeare is often very faulty in this particular.

* Lowth's Short Introduction to English Grammar. See likewise Dr. Crombie's Etymology and Syntax of the English Language.

† Campbell's Philosophy of Rhetoric.

‡ Priestley's Rudiments of English Grammar.

§ Many other instances are to be found of awkward combinations of the indefinite article with nouns of a plural form. The subsequent passage occurs in Gibbon's History:—"When he reluctantly accepted the purple, he was above fourscore years old: *a* last and valuable *remains* of the happy age of the Antonines." There is no necessity for using such a phrase as this, as its place could have been well supplied by *relic* or *remnant*.

In this passage there is nothing objectionable, except a slight degree of incongruity in the metaphorical language.

There is a fine observation in Aristotle to this purpose, which I have never seen quoted.

Here the relative pronoun *which* refers grammatically to *purpose*, and not, as the sense of the passage requires, to *observation*. This defect might have been remedied by the following arrangement: "To this purpose there is a fine observation in Aristotle, which I have never seen quoted."

The expression, says he, ought to be very much laboured in the unactive parts of the fable, as in descriptions, similitudes, narrations, and the like; in which the opinions, manners, and passions of men are not represented; for these (namely the opinions, manners, and passions) are apt to be obscured by pompous phrases and elaborate expressions. Horace, who copied most of his opinions after Aristotle, seems to have had his eye on the foregoing rule, in the following verses:

> Et tragicus plerumque dolet sermone pedestri:
> Telephus et Peleus, &c.

Nothing can be more awkward than the parenthesis which is here introduced. The last period would perhaps be rendered more correct by substituting *in composing the following verses*, instead of *in the following verses*.

Among our modern English poets, there is none who was better turned for tragedy than Lee, if instead of favouring the impetuosity of his genius, he had restrained it, and kept it within its proper bounds.

The whole sentence discovers a confusion of ideas. We are first told that Lee actually possessed a genius equal to that of any of our modern tragic poets; though it is afterwards insinuated that his possession of it was only potential. If a poet is naturally *turned* for tragedy, he certainly must possess that *turn*, whether he subject his genius to the control of judgment, or allow it to produce such instances of extravagance as are to be found n the works of Lee.

His thoughts are wonderfully suited to tragedy, but frequently lost in such a cloud of words, that it is hard to see the beauty of them: there is an infinite fire in his works, but so involved in smoke, that it does not appear in half its lustre. He frequently succeeds in the passionate parts of the tragedy, but more particularly where he slackens his efforts, and eases the style of those epithets and metaphors, in which he so much abounds. What can be more natural, more soft, or more passionate, than that line in Statira's speech, where she describes the charms of Alexander's conversation?

Then he would talk—Good gods! how he would talk!

The author has here expressed his sentiments with felicity. The language is correct and polished; and though abounding in metaphor, it is free from affectation or impropriety.

That unexpected break in the line, and turning the description of his manner of talking, into an admiration of it, is inexpressibly beautiful, and wonderfully suited to the fond character of the person that speaks it.

As the words *wonderfully suited* occur in a sentence not far distant from this, they ought not to have been so soon repeated. The period might have closed thus: "and finely adapted to the fond character of the person by whom it is spoken." This arrangement would remove the intrusive pronoun *it* from the station which it occupies.

There is a simplicity in the words, that outshines the utmost pride of expression.

This sentence possesses considerable beauty.

Otway has followed nature in the language of his tragedy, and therefore shines in the passionate parts, more than any of our English poets.

The verb *shines* is placed too near its compound *outshines*.

As there is something familiar and domestic in the fable of his tragedy, more than in those of any other poet, he has little pomp, but great force in his expressions. For which reason, though he has admirably succeeded in the tender and melting part of his tragedies, he sometimes falls into too great a familiarity of phrase in those parts, which, by Aristotle's rule, ought to have been raised and supported by the dignity of expression.

Of the four sentences last quoted, three conclude with the substantive *expression* either in its singular or its plural form.

It has been observed by others, that this poet has founded his tragedy of *Venice Preserved* on so wrong a plot, that the greatest characters in it are those of rebels and traitors.

The word *character*, when applied in this manner, denotes some person together with the assemblage of his qualities. It is improper to say "the greatest persons are the persons of rebels and traitors;" an expression to which that contained in the conclusion of the above passage is equivalent. The words *those of* should have been omitted.

Had the hero of his play discovered the same good qualities in the defence of his country, that he shewed for its ruin and subversion, the audience could not enough pity and admire him: but as he is now represented, we can only say of him, what the Roman historian says of Catiline, that his fall would have been glorious *(si pro patria sic concidisset)* had he so fallen in the service of his country.*

This, though an agreeable sentence, is not free from faults. The author speaks of the good qualities which the hero of *Venice Preserved* shews for the ruin of his country; but this is certainly an attempt in which good qualities were never exhibited. In this passage the words *ruin* and *subversion* are both used, though they do not serve to mark any different shades in the idea.

* Spectator, No. 39.

CRITICAL EXAMINATION OF A PASSAGE IN THE WRITINGS OF SWIFT.

THE players having now almost done with the comedy called the *Beggar's Opera* for the season; it may be no unpleasant speculation, to reflect a little upon this dramatic piece, so singular in the subject and manner, so much an original, and which hath frequently given so very agreeable an entertainment.

This introductory sentence is not entitled to much commendation. *The players having now almost done with the comedy*, is a phrase not altogether free from vulgarity.

Although an evil taste be very apt to prevail, both here and in London, yet there is a point which whoever can rightly touch, will never fail of pleasing a very great majority; so great, that the dislikers out of dulness or affectation, will be silent, and forced to fail in with the herd: the point I mean, is what we call humour; which, in its perfection, is allowed to be much preferable to wit; if it be not rather the most useful and agreeable species of it.

This sentence, though sufficiently perspicuous, is certainly devoid of elegance. *There is a point which whoever can rightly touch*, is uncouth phraseology.

I agree with Sir William Temple, that the word is peculiar to our English tongue; but I differ from him in opinion, that the thing itself is peculiar to the English nation; because the contrary may be found in many Spanish, Italian, and French productions, and particularly, whoever hath a taste for true humour, will find an hundred instances of it, in those volumes printed in France, under the name of *Le Théâtre Italien*; to say nothing of Rabelais, Cervantes, and many others.

The word to which the author refers in the beginning of this sentence, is *humour;* though, as he had mentioned *wit* at the close of the last, a slight degree of ambiguity is introduced. It would be more perspicuous to say,

"the word humour is peculiar to *our* English tongue;" and in this clause, *the* seems more proper than *our*. This sentence is but unskilfully constructed. The member by which it is closed, follows with a very halting pace. I shall venture to suggest a few alterations: "I agree with Sir William Temple, that the word humour is peculiar to the English tongue; but I differ from him in the opinion, that the talent which it denotes is peculiar to the English nation. We discover abundant proofs of the contrary in many Spanish, Italian, and French productions; and whoever hath a taste for true humour, will find an hundred instances of it, in those volumes printed in France under the title of *Le Théâtre Italien.*"

Now I take the comedy, or farce (or whatever name the critics will allow it), called the *Beggar's Opera*, to excel in this article of humour; and upon that merit to have met with such prodigious success, both here and in England.

This sentence is very deficient in elegance.

As to poetry, eloquence, and music, which are said to have most power over the minds of men; it is certain that very few have a taste or judgment of the excellencies of the two former; and if a man succeed in either, it is upon the authority of those few judges, that lend their taste to the bulk of readers, who have none of their own. I am told, there are as few good judges in music; and that among those who crowd the operas, nine in ten go thither merely out of curiosity, fashion, or affectation.

This paragraph suggests no material observation.

But a taste for humour is in some measure affixed to the very nature of man, and generally obvious to the vulgar, except upon subjects too refined, and superior to their understanding.

"A taste for humour is obvious to the vulgar," is a very inaccurate expression. It is humour itself that is obvious to the vulgar, not a taste for humour.

And as this taste for humour is purely natural, so is humour itself; neither is it a talent confined to men of wit or learning; for we observe it sometimes among common servants, and the meanest of the people, while the very owners are often ignorant of the gift they possess.

The owners of a talent, is an expression by no means elegant.

I know very well, that this happy talent is contemptibly treated by critics under the name of low humour, or low comedy; but I know likewise, that the Spaniards and Italians, who are allowed to have the most wit of any nation in Europe, do most excel in it, and do most esteem it.

Still the author discovers a want of precision in his ideas: a talent for humour can never with any propriety be termed *low comedy*.

By what disposition of the mind, what influence of the stars, or what situation of the climate, this endowment is bestowed upon mankind, may be a question fit for philosophers to discuss. It is certainly the best ingredient towards that kind of satire, which is most useful, and gives the least offence; which, instead of lashing, laughs men out of their follies and vices; and is the character that gives Horace the preference to Juvenal.

The first of these sentences is unexceptionable, but the last cannot be commended. In the expression, "the best ingredient towards that kind of satire," the preposition *towards* is used with little propriety; either *in* or *of* would be preferable. The period might have closed with the word *vices;* for the next clause forms a complete sentence. "It is the possession of this talent that gives Horace the preference to Juvenal."

And although some things are too serious, solemn, or sacred, to be turned into ridicule, yet the abuses of them are certainly not; since it is allowed that corruptions in religion, politics, and law, may be proper topics for this kind of satire.

There are two ends that men propose in writing satire; one of them less noble than the other, as regarding nothing farther than the private satisfaction and pleasure of the writer; but without any view towards personal malice: the other is a public spirit, prompting men of genius and virtue, to mend the world as far as they are able.

Public spirit is not an *end* which men propose in writing satire; it is one of the *motives* which impel them to write.

And as both these ends are innocent, so the latter is highly commendable. With regard to the former, I demand whether I have

not as good a title to laugh, as men have to be ridiculous; and to expose vice, as another has to be vicious. If I ridicule the follies and corruptions of a court, a ministry, or a senate, are they not amply paid by pensions, titles, and power, while I expect and desire no other reward than that of laughing with a few friends in a corner? Yet, if those who take offence, think me in the wrong, I am ready to change the scene with them whenever they please.

These sentences are entitled to praise. The expression is pointed, and the arrangement accurate.

But, if my desire be to make mankind better, then I think it is my duty; at least I am sure it is the interest of those very courts and ministers, whose follies or vices I ridicule, to reward my good intentions; for if it be reckoned a high point of wisdom to get the laughers on our side, it is much more easy, as well as wise, to get those on our side who can make millions laugh when they please.

My reason for mentioning courts, and ministers (whom I never think on, but with the most profound veneration) is, because an opinion obtains, that in the *Beggar's Opera* there appears to be some reflection upon courtiers and statesmen, whereof I am by no means a judge.

One might suppose that, in the last of these periods, the author intends to say, that he was no judge of courtiers and statesmen; whereas his real meaning must be that he cannot judge as to the charge of this opera's containing reflections upon such personages. The period might be improved thus: "An opinion obtains, that in the *Beggar's Opera* there appears to be some reflection upon courtiers and statesmen; a circumstance of which I am by no means a judge." *Whereof*, *wherein*, *whereby*, and many similar compounds which were current during the age of Swift, are now rejected by almost every writer who aims at elegance of composition. The formation of *therefore*, *for there*, is not less awkward and anomalous; but this word may be considered as indispensable. The kindred adverb *wherefore* could more conveniently be spared.

It is true indeed that Mr. Gay, the author of this piece, hath been somewhat singular in the course of his fortunes; for it hath happened, that after fourteen years attending the court, with a large stock of real merit, a modest and agreeable conversation, a hundred promises, and five hundred friends, hath failed of preferment; and upon a very weighty reason.

Than "after fourteen years attending the court," it is more proper to say, "after fourteen years' attendance at court," or "after attending the court for fourteen years." By a typographical error the pronoun *he* seems to have been omitted before the words *hath failed.* "*Upon* a weighty reason," is an unusual expression; we commonly say, "*for* a weighty reason."

He lay under the suspicion of having written a libel or lampoon against a great minister. It is true, that great minister was demonstratively convinced, and publicly owned his conviction, that Mr. Gay was not the author; but having lain under the suspicion, it seemed very just that he should suffer the punishment; because in this most reformed age, the virtues of a prime minister are no more to be suspected than the chastity of Cæsar's wife.

The last sentence is somewhat ambiguous. The construction might leave room to suppose that the prime minister had himself lain under suspicion of having written a libel or lampoon. The ambiguity may easily be removed: "but *this poet* having lain under the suspicion."

It must be allowed that the *Beggar's Opera* is not the first of Mr. Gay's works, wherein he hath been faulty, with regard to courtiers and statesmen. For to omit his other pieces, even in his Fables, published within two years past, and dedicated to the Duke of Cumberland for which he was *promised* a reward, he hath been thought somewhat too bold upon the courtiers.

The latter of these sentences is rendered harsh and clumsy by the aggregation of so many circumstances: *published within two years past—dedicated to the Duke of Cumberland—for which he was promised a reward.*

And although it be highly probable, he meant only the courtiers of former times, yet he acted unwarily, by not considering that the malignity of some people might misinterpret what he said, to the disadvantage of present persons and affairs.

The contrast contained in this sentence would be more emphatically expressed in the following manner: "And although it be highly probable he meant only *the courtiers of former times*, yet he acted unwarily, by not considering that the malignity of some people might misinterpret

what he said, to the disadvantage of *those of the present times.*"

But I have now done with Mr. Gay as a politician; and shall consider him henceforward only as author of the *Beggar's Opera*; wherein he hath, by a turn of humour entirely new, placed vices of all kinds in the strongest and most odious light; and thereby done eminent service, both to religion and morality.

The position of the adverb *only* leaves us uncertain whether it be intended to qualify what precedes or what follows. Better thus: "But I have now done with Mr. Gay as a politician; and henceforward shall only consider him as author of the *Beggar's Opera.*"

This appears from the unparalleled success he hath met with. All ranks, parties, and denominations of men either crowding to see his opera, or reading it with delight in their closets; even ministers of state, whom he is supposed to have most offended (next to those whom the actors represent) appearing frequently at the theatre, from a consciousness of their own innocence, and to convince the world how unjust a parallel malice, envy, and disaffection to the government, have made.

At the beginning of this quotation the pronoun *this* refers not to any particular word that has formerly occurred, but to the general tenor of the foregoing sentence. This practice is not consistent with complete accuracy of diction. After the words *he hath met with*, there ought to have been only a semi-colon; in its present state, the succeeding sentence has a mutilated appearance. The corresponding words *ministers of state*, and *appearing*, stand at too great distance from each other.

I am assured that several worthy clergymen in this city went privately to see the *Beggar's Opera* represented; and that the fleering coxcombs in the pit, amused themselves with making discoveries, and spreading the names of those gentlemen round the audience.

This sentence is smooth and correct.

I shall not pretend to vindicate a clergyman, who would appear openly in his habit at a theatre, with such a vicious crew as might probably stand round him, at such comedies and profane tragedies as are often represented. Besides, I know very well, that persons

of their function are bound to avoid the appearance of evil, or of giving cause of offence.

The latter of these periods exhibits a confusion of ideas. The author speaks of avoiding the appearance of giving cause of offence; but in such cases as that to which he alludes, it is only by appearances that offence can be given.

But when the lords chancellors, who are keepers of the king's conscience; when judges of the land, whose title is *reverend;* when ladies who are bound by the rules of their sex to the strictest decency, appear in the theatre without censure; I cannot understand why a young clergyman, who comes concealed, out of curiosity to see an innocent and moral play, should be so highly condemned; nor do I much approve the rigour of a great prelate, who said he hoped none of his clergy were there.

In the expression, "a young clergyman who comes concealed out of curiosity," there is some degree of ambiguity: it seems rather to imply that he is concealed out of curiosity, than that he visits the theatre out of curiosity. The following arrangement is more correct: "I cannot understand why a young clergyman who, out of curiosity, comes concealed to see an innocent and moral play, should be so highly condemned."

I am glad to hear there are no weightier objections against that reverend body planted in this city, and I wish there never may. But I should be very sorry, that any of them should be so weak as to imitate a court-chaplain in England, who preached against the *Beggar's Opera;* which will probably do more good than a thousand sermons of so stupid, so injudicious, and so prostitute a divine.*

The author speaks of a body *planted* in the city of Dublin; and thus employs a metaphor which is somewhat exceptionable, or at least unpleasing. The conclusion of the first period is lame. It should run, "there never may be." The clause being elliptical, we naturally look for the verb in the foregoing clause, where, however, we find not *be* but *are.*

* Intelligencer, No. 3.

THE METHOD OF ATTAINING A GOOD STYLE.

THE professed teachers of rhetoric do not undertake to impart capacity or talent to their pupils; nor do they pretend to communicate the art of fine writing by a series of mechanical rules.* But as the best talents are inefficient without the aid of cultivation, the young student, who is less capable of directing his own enquiries, may derive some benefit from a few plain suggestions concerning the proper method of attaining a style correct and elegant.

We must always endeavour to obtain a clear and precise idea of the subject of which we propose to treat. This is a direction which may at first appear to have little relation to style; but its relation is extremely close. The foundation of fine writing is good sense, accompanied with a lively imagination. The style and thoughts of a writer are so intimately connected, that it is frequently a difficult task to distinguish what depends upon the one, and what upon the other. If the impressions of objects upon the mind are faint and indistinct, or perplexed and confused, our style in treating of such objects cannot be luminous or beautiful; on the other hand, what we conceive clearly and feel strongly, we shall generally be able to express with clearness and with strength, provided we have attained to any practice in composition. This then we may be

* "Neque enim conamur docere eum dicere, qui loqui nesciat; nec sperare, qui Latine non possit, hunc ornate esse dicturum; neque vero, qui non dicat quod intelligamus hunc posse quod admiremur dicere." (Cicero de Oratore, lib. iii. cap. x.) "Taste," says Dr. Beattie, "as far as it depends on the knowledge of rules, may be further improved by reading good books of criticism; and comparing them with the authors whom they illustrate. Sound judgment however we must acknowledge to be in a great measure constitutional; and no person will ever acquire true taste, unless nature has made him a man of sense." (Dissertations Moral and Critical.)

assured is an important rule, to think closely on the subject, till we have obtained a full and distinct view of the matter which we are to treat of, till we become warm and interested in it: then, and not till then, shall we find expression begin to flow. Generally speaking, the best and most proper expressions are those which a clear view of the subject suggests, without much labour or enquiry.

To form a good style, frequent practice in composing is indispensably necessary. Many rules concerning style have been delivered; but no rules will answer the end without exercise and experiment. At the same time, it is not every mode of composing that will improve style: this is so far from being the case, that by careless and hasty composition, we shall inevitably acquire a very bad style; we shall have more trouble afterwards in unlearning faults and correcting negligencies, than if we had been totally unaccustomed to composition. At first, therefore, we ought to write slowly and with much care. Let the facility and speed of writing be the fruit of longer practice.

"I enjoin," says Quinctilian, "that such as are beginning the practice of composition, write slowly and with anxious deliberation. Their great object at first should be, to write as well as possible: practice will enable them to write speedily. By degrees, matter will offer itself still more readily; words will be at hand; composition will flow; everything, as in the arrangement of a well-ordered family, will present itself in its proper place. The sum of the whole is this; that by hasty composition, we shall never acquire the art of composing well; by writing well, we shall come to write speedily."*

We must not, however, be too anxious about words; we must not retard the course of thought, nor cool the heat of imagination, by pausing too long on every word which we employ. There is, on certain occasions, a glow of composition which should be preserved, though at the expense of allowing some inadvertencies to pass. These must afterwards be scrutinized with a critical

* Quinctilian. de Institut. Orator. lib. x. cap. iii.

eye. If the practice of composition be useful, not less so is the laborious work of correcting; it is absolutely necessary to our reaping any benefit from the habit of composing. What we have written, should be laid aside till the ardour of composition be past, till our fondness for the expressions which we have used have in a great measure subsided, and the expressions themselves be forgotten. By reviewing our work with a critical eye, as if it were the performance of another, we shall discern many imperfections which at first escaped our observation. This is the season for pruning redundancies; for examining the arrangement of sentences; and for reducing style to a regular, correct, and rhythmical form. To this labour of correction all those must submit who would communicate their thoughts to others with proper advantage; and practice in it will render the task much more easy and practicable than might at first be imagined.

With respect to the assistance which is to be derived from the writings of others, it is obvious that we ought to render ourselves well acquainted with the style of the best authors. This is requisite both to form a just taste in style, and to supply us with an ample stock of words adapted to every subject.

But we must be aware of falling into a servile imitation of any author whatsoever. Imitation is always dangerous: it fetters genius, and is likely to produce a stiff manner. Those who are addicted to close imitation, generally imitate an author's faults as well as his beauties. No man will ever become a good writer or speaker, who has not sufficient confidence in himself to follow his own genius. We ought, in particular, to beware of adopting any author's noted phrases. Such a habit will prove fatal to all genuine composition: it is much better to have something that is our own, though of moderate beauty, than to affect to shine in borrowed ornaments, which will at last betray the utter poverty of our talents. A preposterous ambition to imitate or rival the characteristic manner of Johnson or Gibbon, has rendered many authors ridiculous who

might otherwise have supported a respectable character. The style of each of those writers, excellent as it may be in its way, exhibits numerous faults: but whatever may be its beauties, no man of letters will ever obtain much distinction by imitating it with servile accuracy. We generally find their deformities more faithfully copied than their beauties.* On these heads of composing, reading, and imitating, it may be proper to advise every student of oratory to consult what Quinctilian has delivered in the tenth book of his Institutions; where he will find a variety of excellent observations and directions.

Those who are ambitious of attaining a beautiful style, ought to read with attention the works of the most eminent poets.† From this source is often derived a more delicate and elevated mode of expression, as well as of thinking. We find that the most excellent prose writers, both of ancient and modern times, are those who, during some part of their life, have applied themselves to the study of poetry.

It is an obvious but material rule, that we always study to adapt our style to the subject, and also to the capacity of our hearers, if we are to speak in public. Nothing merits the name of eminent or beautiful, which is not suited to the occasion, and to the persons to whom it is addressed. It is to the last degree awkward and absurd, to adopt a florid poetical style on occasions when it should be our sole busines to argue and reason; or to speak with elaborate pomp of expression, before persons who are unable to comprehend our meaning,

* "It happens, unfortunately," as Dr. Whately has remarked, "that Johnson's style is particularly easy of imitation, even by writers utterly destitute of his vigour of thought; and such imitators are intolerable. They bear the same resemblance to their model, that the armour of the Chinese, as described by travellers, consisting of thick quilted cotton covered with stiff glazed paper, does to that of the ancient knights; equally glittering, bulky, and cumbersome, but destitute of the temper and firmness which was its sole advantage." (Elements of Rhetoric.)

† "Sed omnis loquendi elegantia, quanquam expolitur scientia literarum, tamen augetur legendis oratoribus et poetis." (Cicero de Oratore, lib. iii. cap. x.) "As the poets," says Dr. Lawson, "abound most in figures, it might be fit that all who mean to excel in eloquence should, at least in their youth, be conversant in their writings." (Lectures concerning Oratory, Delivered in Trinity College, Dublin, p. 268. 3d. edit.)

and who can only stare at our unseasonable magniloquence. We might with as much propriety speak in an unknown tongue. These are defects not so much in style as in common sense. When we begin to write or speak, we ought previously to have fixed in our minds a clear conception of the end to which our chief attention is to be directed. This end we ought to keep steadily in view, and to it we ought to adapt our style. If we do not sacrifice to this great object every ill-timed ornament which may occur to our fancy, we betray a want of judgment. I cannot conclude the subject without this observation, that in any case, and on any occasion, attention to style must not engross us so much, as to interfere with a higher degree of attention to the thoughts. To your expression be attentive; but about your matter be solicitous.

LIST OF SUBJECTS SUITABLE FOR ESSAYS.

1. Winter in the country.
2. On returning to one's birth-place after long absence.
3. Knowledge is Power.
4. Habit.
5. Toleration in Religious Matters.
6. Travel.
7. Friendship.
8. Envy.
9. National Greatness.
10. Patriotism.
11. By the River-side.
12. Holidays.
13. The value of works of fiction.
14. Sympathy.
15. Temper.
16. The value of the study of the Classics.
17. Imagination.
18. Old age.
19. Is ridicule a test of truth?
20. Selfishness.
21. The Press.
22. Independence.
23. Intemperance.
24. The influence of our surroundings on life and character.
25. Fashionable Follies.
26. Immortality.
27. Affectation.
28. War.
29. Order.
30. Contentment.
31. Procrastination.
32. Adversity.
33. Motives to right conduct.
34. The invention of the steam-engine.
35. The character of Napoleon Bonaparte.
36. The connexion between sin and misery.
37. Innovation.
38. The characteristics of Dickens as a writer.
39. Physical Science as a branch of education.

40. What is most useful as knowledge is most useful as an instrument of mental discipline.
41. Is a system of national free education desirable?
42. The value of mathematics as a branch of education.
43. The Colonies; are they worth retaining?
44. The operation of climate on national character.
45. What should a biographer aim at?
46. Party-spirit.
47. Enthusiasm.
48. Superstition and Scepticism.
49. Property.
50. Popular superstitions.
51. Voting by ballot.
52. International copyright.
53. Popularity considered as a test of literary merit.
54. Capital punishment.
55. Would a Protective system be advantageous to the English producer?
56. The influence exercised by the Crusades.
57. The causes of the intellectual activity of the 16th century.
58. The connexion between the English Reformation and the English Revolution.
59. The relation of mind and body.
60. Agitation as a means of effecting reform.
61. The advantages and disadvantages of a Republican form of Government.
62. Anonymous journalism.
63. Originality.
64. Public Lectures.
65. A utilitarian system of education.
66. Public Opinion.
67. Radicalism and Conservatism; what do they consist in?
68. Bon sang ne peut mentir (good blood cannot belie itself).
69. Memory.
70. The cultivation of the observing faculty.
71. Home.
72. Making the best of things.
73. Proverbs.
74. The national importance of diffusing a taste for art.
75. Nothing is destroyed that is not superseded.
76. Thrift.
77. Thoughts in a Library.
78. The merits and defects of Byron as a writer.
79. Moral Cowardice.
80. The connexion between Race and National Character.
81. Socialism.
82. Prejudice.
83. Childhood.
84. Public and Private Education.
85. Athletics.
86. Why have Literary Men so often contracted unhappy marriages?
87. The growth of the English Parliament.
88. The Income Tax.
89. Peasant Landlords.
90. The Game Laws.
91. The character of Hamlet.
92. Common Sense.
93. Genius.
94. Paradox.
95. People with one idea.
96. The Love of Life.
97. The character of John Bull.
98. Seeing the better and pursuing the worse.
99. A knave is a roundabout fool.
100. Pedantry.

EXAMPLES

ILLUSTRATING

THE PROGRESS OF THE ENGLISH STYLE.

ROGER ASCHAM,

b. 1515, d. 1568.

I doe gladly agree with al good scholemasters in these points: to haue children brought to good perfectnes in lerning; to all honesty in manners; to haue all faults rightly amended; to haue euery vice seuerely corrected; but for the order and way that leadeth rightly to these poynts, we somewhat differ. For commonly, many scholemasters, some, as I haue seene, mo, as I haue heard tell, be of so crooked a nature, as, when they meete with a hard witted scholler, they rather break him, then bow him, rather mar him, then mende him. For, when the scholemaster is angry with some other matter, then will he soonest fall to beate his scholler; and though he him selfe should be punished for his folly, yet must he beat some scholler for his pleasure, though there be no cause for him to do so, nor yet fault in the scholler to deserue so. These, ye will say, be fond scholemasters, and few they be that be found to be such. They be fond in deede, but surely ouer many such be found euery where. But this will I say, that euen the wisest of your great beaters do as oft punish nature as they doe correct faultes. Yea, many times the better nature is sorer punished: for if one, by quicknesse of wit, take his lesson readely, an other, by hardnes of wit, taketh it not so speedely, the first is alwayes commended, the other is commonly punished, when a wise scholemaster should rather discreetly consider the right disposition of both their natures, and not so much wey what either of them is able to do now, as what either of them is likely to doe hereafter. For this I know, not only by reading of bookes in my study, but also by experience of life abroad in the world, that those which be commonly the wisest, the best learned, and best men also, when they be old, were neuer commonly the quickest of wit when they were young. The causes why, amongest other, which be many, that moue me thus to thinke,

be these few, which I will recken. Quick wittes commonly be apt to take, vnapt to keepe; soone hote, and desirous of this and that, as colde and soon wery of the same again; more quick to enter speedely, then able to pearce far; euen like our sharp tooles, whose edges be very soone turned. Such wittes delight themselues in easie and pleasant studies, and neuer pas forward in high and hard scyences. And therefore the quickest wittes commonly may proue the best poets, but not the wisest orators; ready of tongue to speake boldly, not deep of iudgement, either for good counsell or wise writing. Also, for manner and life, quick wittes commonly be in desire newfangled, in purpose vnconstant; light to promise any thing, redy to forget euery thing, both benefite and iniury, and therby neither fast to frend, nor fearful to foe; inquisitiue of every trifle; not secret in greatest affaires; bold with any person; busy in euery matter; soothing such as be present; nipping any that is absent; of nature also, alwayes flattering their betters, enuying their equals, despysing their inferyors, and, by quicknes of wit, very quick and ready to like none so well as themselues.—*(The Scholemaster.)*

SIR WALTER RALEIGH,

b. 1552, d. 1618

If we seeke a reason of the succession and continuance of this boundlesse ambition in mortall men, we may adde to that which hath been alreadie said, that the kings and princes of the world have alwaies laid before them the actions; but not the ends of those great ones which preceded them. They are alwayes transported with the glorie of the one, but they never minde the miserie of the other, till they finde the experience in themselves. They neglect the advice of God, while they enjoy life, or hope it; but they follow the counsell of Death, upon his first approach. It is he, that puts into man all the wisedome of the world, without speaking a word; which God with all the words of his law, promises, or threats, doth infuse. Death, which hateth and destroyed man, is beleeved; God, which hath made him, and loves him, is alwaies deferred. "I have considered (saith Salomon) all the workes that are under the sunne, and behold, all is vanitie and vexation of spirit:" but who beleeves it till Death tels it us? It was Death which, opening the conscience of Charles the fift, made him enjoyne his sonne Philip to restore Navarre; and King Francis the first of France, to command that justice should be done upon the murderers of the Protestants in Merindol and Cabrieres, which till then he neglected. It is therefore Death alone that can suddenly make man to know himselfe. He tels the proud and insolent, that they are but abjects, and humbles them at the instant; makes them crie, complaine, and repent; yea, even to hate their forepassed happinesse. He takes the account of the rich, and proves him a beggar; a naked beggar, which hath interest in nothing, but in the gravell that fils his mouth. He holds a glasse before the

eyes of the most beautifull, and makes them see therein their deformitie and rottennesse; and they acknowledge it.

O eloquent, just, and mightie Death! whom none could advise, thou hast perswaded; what none hath dared, thou hast done; and whom all the world hath flattered, thou only hast cast out of the world and despised; thou hast drawne together all the farre stretched greatnesse all the pride, crueltie, and ambition of man, and covered it all over with these two narrow words, *Hic jacet.*—*(The Historie of the World.)*

RICHARD HOOKER,

b. 1554, d. 1600.

They of whome God is alltogether vnapprehended, are but few in number, and for grosnes of wit such, that they hardly and scarcely seeme to hold the place of humane being. These we should iudge to be of all others most miserable, but that a wretcheder sort there are, on whome whereas nature hath bestowed riper capacitie, their euill disposition seriouslie goeth about therewith to apprehend God as being not God. Whereby it commeth to passe, that of these two sorts of men, both godlesse, the one hauing vtterly no knowledge of God, the other studie how to perswade themselues that there is no such thing to be knowne. The fountaine and wellspring of which impietie is a resolued purpose of minde to reape in this world what sensuall profit or pleasure soeuer the world yeeldeth, and not to be barred from any whatsoeuer meanes auaileable thereunto. And that this is the very radicall cause of their atheisme, no man I thinke will doubt which considereth what paines they take to destroy those principall spurres and motiues vnto all vertue, the creation of the world, the prouidence of God, the resurrection of the dead, the ioyes of the kingdome of heauen, and the endlesse paines of the wicked, yea aboue all things the authoritie of Scripture, because on these points it euermore beateth, and the soules immortalitie, which graunted, draweth easily after it the rest, as a voluntarie traine. Is it not wonderfull that base desires should so extinguish in men the sense of their owne excellencie, as to make them willing that their soules should be like to the soules of beasts, mortall and corruptible with their bodies? Till some admirable or vnusuall accident happen (as it hath in some) to worke the beginning of a better alteration in their mindes, disputation about the knowledge of God with such kinde of persons commonly preuaileth little. For how should the brightnes of wisedome shine, where the windowes of the soule are of very set purpose closed? True religion hath many things in it, the onely mention whereof gauleth and troubleth their mindes. Being therefore loath that inquirie into such matters should breede a perswasion in the ende contrarie vnto that they embrace, it is their endeuor to banish, as much as in them lyeth, quite and cleane from their cogitation whatsoeuer may sound that way. But it

commeth many times to passe (which is their torment) that the thing they shunne doth follow them; truth as it were euen obtruding itselfe into their knowledge, and not permitting them to be so ignorant as they woulde be. Whereupon, in as much as the nature of man is vnwilling to continue doing that wherein it shall alwayes condemne it selfe, they continuing still obstinate to followe the course which they haue begunne, are driuen to deuise all the shifts that wit can inuent for the smoothering of this light, all that may but with any the least showe of possibilitie, stay their mindes from thinking that true, which they hartely wish were false, but cannot thinke it so, without some scruple and feare of the contrarie.—*(Of the Lawes of Ecclesiasticall Politie.)*

FRANCIS BACON,

LORD VERULAM, VISCOUNT ST. ALBANS,

b. 1561, d. 1626

Thus haue I concluded this portion of learning touching civill knowledge, and with civill knowledge haue concluded humane philosophy, and with humane philosophy, philosophy in generall; and being now at some pause, looking backe into that I haue passed through, this writing seemeth to mee *(si nunquam fallit imago)* as far as a man can judge of his owne worke, not much better then that noise or sound which musitians make while they are tuning their instruments, which is nothing pleasant to heare, but yet is a cause why the musique is sweeter afterwards. So haue I beene content to tune the instruments of the Muses, that they may play that haue better hands. And surely when I set before me the condition of these times, in which learning hath made her third visitation, or circuit, in all the qualities thereof; as the excellency and viuacity of the wits of this age; the noble helps and lights which we haue by the trauailes of ancient writers; the art of printing, which communicateth bookes to men of all fortunes; the opennes of the world by nauigation, which hath disclosed multitudes of experiments, and a masse of naturall history; the leasure wherewith these times abound, not imploying men so generally in civill bussinesse as the states of Græcia did, in respect of their popularity, and the state of Rome, in respect of the greatnesse of their monarchy; the present disposition of these times at this instant to peace; the consumption of all that ever can be said in controuersies of religion, which haue so much diuerted men from other sciences; the perfection of your Majesties learning, which as a Phœnix may call whole volies of wits to follow you; and the inseparable propriety of time, which is euer more and more to disclose truth; I cannot but be raised to this perswasion, that this third period of time will farre surpasse that of the Grecian and Romane learning: onely if men will know their owne strength, and their owne weaknesse both; and take, one from the other, light of invention, and not fire of contradiction, and

esteem of the inquisition of truth, as of an enterprise, and not as of a quality or ornament, and imploy wit and magnificence to things of worth and excellency, and not to things vulgar, and of popular estimation.—(*Two bookes of the Proficience and Advancement of Learning, divine and humane.*)

BEN JONSON,

b. 1574, d. 1637.

For a man to write well, there are required three necessaries; to reade the best authors; observe the best speakers; and much exercise of his owne style. In style to consider what ought to be written; and after what manner; hee must first thinke, and excogitate his matter; then choose his words, and examine the weight of either; then take care in placing and ranking both matter and words, that the composition be comely; and to doe this with diligence and often. No matter how slow the style be at first, so it be labour'd and accurate; seeke the best, and be not glad of the forward conceipts, or first words, that offer themselves to us; but judge of what wee invent, and order what wee approve. Repeat often what wee have formerly written; which, beside that it helpes the consequence, and makes the juncture better, it quickens the heate of imagination, that often cooles in the time of setting downe, and gives it new strength, as if it grew lustier by the going back: as wee see in the contention of leaping, they jumpe farthest, that fetch their race largest; or, as in throwing a dart or a iavelin, we force back our armes, to make our loose the stronger. Yet, if we have a faire gale of wind, I forbid not the steering out of our sayle, so the favour of the gale deceive us not. For all that wee invent doth please us in the conception or birth; else we would never set it downe. But the safest is to returne to our judgement, and handle over againe those things, the easinesse of which might make them justly suspected. So did the best writers in their beginnings; they impos'd upon themselves care and industry. They did nothing rashly. They obtain'd first to write well, and then custome made it easie, and a habit. By little and little, their matter shew'd it selfe to 'hem more plentifully; their words answer'd, their composition followed; and all, as in a well-order'd family, presented it selfe in the place. So that the summe of all is; ready writing makes not good writing; but good writing brings on ready writing; yet when wee thinke wee have got the faculty, it is even then good to resist it; as to give a horse a check sometimes with bit, which doth not so much stop his course, as stirre his mettle.—(*Discoveries.*)

THOMAS HOBBES,

b. 1588, d. 1679.

The causes of dreams (if they be natural) are the actions of violence of the inward parts of a man upon his brain, by which

the passages of sense, by sleep benummed, are restored to their motion. The signs by which this appeareth to be so, are the differences of dreams (old men commonly dream oftener, and have their dreams more painful than young) proceeding from the different accidents of man's body; as dreams of lust, as dreams of anger, according as the heart, or other parts within, work more or less upon the brain, by more or less heat; so also the descents of different sorts of flegm maketh us a dream of different tastes of meats and drinks: and I believe there is a reciprocation of motion from the brain to the vital parts, and back from the vital parts to the brain; whereby not only imagination begetteth motion in those parts, but also motion in those parts begetteth imagination like to that by which it was begotten. If this be true, and that sad imaginations nourish the spleen, then we see also a cause, why a strong spleen reciprocally causeth fearful dreams, and why the effects of lasciviousness may in a dream produce the image of some person that had caused them. Another sign that dreams are caused by the action of the inward parts, is the disorder and casual consequence of one conception or image to another: for when we are waking, the antecedent thought or conception introduceth, and is cause of the consequent (as the water followeth a man's finger upon a dry and level table) but in dreams there is commonly no coherence (and when there is, it is by chance) which must needs proceed from this, that the brain in dreams is not restored to its motion in every part alike; whereby it cometh to pass, that our thoughts appear like the stars between the flying clouds, not in the order [in] which a man would chuse to observe them, but as the uncertain flight of broken clouds permits.—(*Humane Nature; or the Fundamental Elements of Policy.*)

WILLIAM CHILLINGWORTH,

b. 1602, d. 1644.

Points of doctrine (as all other things) are as they are, and not as they are esteemed: neither can a necessarie point bee made unnecessarie by being so accounted, nor an unnecessarie point bee made necessarie by being overvalued. But as the ancient philosophers (whose different opinions about the soule of man you may read in Aristotle de Anima, and Cicero's Tusculan Questions) notwithstanding their divers opinions touching the nature of the soule, yet all of them had soules, and soules of the same nature: or as those physitians who dispute whether the braine or heart be the principall part of man, yet all of them have braines and have hearts, and herein agree sufficiently; so likewise, though some Protestants esteeme that doctrine the soule of the church, which others doe not so highly value, yet this hinders not but that which is indeed the soule of the church may bee in both sorts of them; and though one account that a necessarie truth which others account

neither necessarie nor perhaps true, yet this notwithstanding, in those truths which are truly and really necessarie they may all agree. For no argument can be more sophistical than this; They differ in some points which they esteeme necessarie; therefore they differ in some that indeed and in truth are so.

Now as concerning the other inference, that they cannot agree what points are fundamentall: I have said and prov'd formerly that there is no such necessitie as you imagine or pretend, that men should certainly know what is, and what is not fundamentall. They that beleeve all things plainly delivered in Scripture, beleeve all things fundamentall, and are at sufficient unitie in matters of faith, though they cannot precisely and exactly distinguish between what is fundamentall and what is profitable; nay, though by errour they mistake some vaine, or perhaps some hurtfull opinions for necessarie and fundamentall truths. Besides, I have shewed above, that as Protestants do not agree (for you over-reach in saying they cannot) touching what points are fundamentall; so neither do you agree what points are defin'd and so to be accounted, and what are not; nay, nor concerning the subject in which God hath placed this pretended authoritie of defining; some of you setling it in the pope himself, though alone without a councell, others in a councell, though divided from the pope: others only in the conjunction of councell and pope; others not in this neither, but in the acceptation of the present church universall; lastly, others not attributing it to this neither, but only to the perpetuall succession of the church of all ages: of which divided company it is very evident and undeniable, that every former may be and are obliged to hold many things defin'd and therefore necessarie, which the latter, according to their owne grounds, have no obligation to doe, nay, cannot doe so upon any firme and sure and infallible foundation.—(*The Religion of Protestants a safe Way to Salvation.*)

SIR THOMAS BROWNE.

b. 1605, d. 1682.

As there were many reformers, so likewise many reformations; every country proceeding in a particular way and method, according as their national interest, together with their constitution and clime, inclined them; some angrily, and with extremity; others calmly, and with mediocrity, not rending but easily dividing the community, and leaving an honest possibility of a reconciliation; which though peaceable spirits do desire, and may conceive that revolution of time, and the mercies of God may affect, yet that judgment that shall consider the present antipathies between the two extreams, their contrarieties in condition affection, and opinion, may with the same hopes expect an union in the poles of heaven. * * *

I could never divide my self from any man upon the difference of an opinion, or be angry with his judgment for not

agreeing with me that, from which within a few days I should dissent my self. I have no genius to disputes in religion, and have often thought it wisdom to decline them, especially upon a disadvantage, or when the cause of truth might suffer in the weakness of my patronage: where we desire to be informed, 'tis good to contest with men above ourselves: but to confirm and establish our opinions, 'tis best to argue with judgments below our own, that the frequent spoils and victories over their reasons may settle in our selves an esteem, and confirmed opinion of our own. Every man is not a proper champion for truth, nor fit to take up the gauntlet in the cause of verity: many, from the ignorance of these maximes, and an inconsiderate zeal unto truth, have too rashly charged the troops of error, and remain as trophies unto the enemies of truth: a man, may be in as just possession of truth as of a city, and yet be forced to surrender; 'tis therefore far better to enjoy her with peace than to hazzard her on a battle.—(*Religio Medici*).

EDWARD HYDE, EARL OF CLARENDON,

b. 1608, d. 1673.

But I must here take leave a little longer to discontinue this narration: and if the celebrating the memory of eminent and extraordinary persons, and transmitting their great virtues, for the imitation of posterity, be one of the principal ends and duties of history, it will not be thought impertinent, in this place, to remember a loss which no time will suffer to be forgotten, and no success or good fortune could repair. In this unhappy battle was slain the Lord Viscount Falkland; a person of such prodigious parts of learning and knowledge, of that inimitable sweetness and delight in conversation, of so flowing and obliging a humanity and goodness to mankind, and of that primitive simplicity and integrity of life, that if there were no other brand upon this odious and accursed civil war, than that single loss, it must be most infamous, and execrable to all posterity. * * *

He was a great cherisher of wit, and fancy, and good parts, in any man; and, if he found them clouded with poverty or want, a most liberal and bountiful patron towards them, even above his fortune; of which, in those administrations, he was such a dispenser, as if he had been trusted with it to such uses, and if there had been the least of vice in his expence, he might have been thought too prodigal. He was constant and pertinacious in whatsoever he resolv'd to do, and not to be wearied by any pains that were necessary to that end. And therefore having once resolv'd not to see London, which he loved above all places, till he had perfectly learned the Greek tongue, he went to his own house in the country, and pursued it with that indefatigable industry, that it will not be believed in how short time he was master of it, and accurately read all the Greek historians.

In this time, his house being within little more than ten miles of Oxford, he contracted familiarity and friendship with the most polite and accurate men of that university; who found such an immenseness of wit, and such a solidity of judgment in him, so infinite a fancy, bound in him by a most logical ratiocination, such a vast knowledge, that he was not ignorant of any thing, yet such an excessive humility, as if he had known nothing, that they frequently resorted, and dwelt with him, as in a college situated in a purer air; so that his house was a university in a less volume; whither they came not so much for repose as study, and to examine and refine those grosser propositions, which laziness and consent made current in vulgar conversation.—(*The History of the Rebellion and Civil Wars in England.*)

JOHN MILTON,

b. 1608, d. 1674.

When a city shall be as it were besieg'd and blockt about, her navigable river infested, inrodes and incursions round, defiance and battell oft rumour'd to be marching up ev'n to her walls, and suburb trenches, that then the people, or the greater part, more than at other times, wholly tak'n up with the study of highest and most important matters to be reform'd, should be disputing, reasoning, reading, inventing, discoursing, ev'n to a rarity and admiration, things not before discourst or writt'n of, argues first a singular good will, contentednesse, and confidence in your prudent foresight, and safe government, Lords and Commons; and from thence derives it self to a gallant bravery, and well grounded contempt of their enemies, as if there were no small number of as great spirits among us, as his was who, when Rome was nigh besieg'd by Hanibal, being in the city, bought that peece of ground, at no cheap rate, whereon Hanibal himself encampt his own regiment. Next it is a lively and cherfull presage of our happy successe and victory. For as in a body, when the blood is fresh, the spirits pure and vigorous, not only to vital, but to rationall faculties, and those in the acutest and the pertest operations of wit and suttlety, it argues in what good plight and constitution the body is; so when the cheerfulnesse of the people is so sprightly up, as that it has not only wherewith to guard well its own freedom and safety, but to spare, and to bestow upon the solidest and sublimest points of controversie and new invention, it betok'ns us not degenerated, nor drooping to a fatall decay, but casting off the old and wrincl'd skin of corruption, to outlive these pangs, and wax young again, entring the glorious waies of truth and prosperous vertue, destin'd to become great and honourable in these latter ages. Methinks I see in my mind a noble and puissant nation rousing herself like a strong man after sleep, and shaking her invincible locks: methinks I see her as an eagl muing her mighty youth, and kindling her undazl'd eyes at the full midday beam; purging and unscaling her long abused sight at the

fountain it self of heav'nly radiance; while the whole noise of timorous and flocking birds, with those also that love the twilight, flutter about, amaz'd at what she means, and in their envious gabble would prognosticat a year of sects and schisms.—*(Areopagitica; a Speech of Mr. John Milton for the Liberty of unlicens'd Printing, to the Parliament of England.)*

JEREMY TAYLOR,

BISHOP OF DOWN AND CONNOR,

b. 1613, d. 1667.

Man having destroyed that which God delighted in, that is, the beauty of his soul, fell into an evil portion, and being seized on by the divine justice, grew miserable, and condemned to an incurable sorrow. Poor Adam, being banished and undone, went and lived a sad life in the mountains of India and turned his face and his prayers towards Paradise; thither he sent his sighs, to that place he directed his devotions, there was his heart now, where his felicity sometimes had been: but he knew not how to return thither, for God was his enemy, and by many of his attributes, opposed himself against him. God's power was armed against him; and poor man, whom a fly or a fish could kill, was assaulted and beaten with a sword of fire in the hand of a cherubim. God's eye watched him, His omniscience was man's accuser, His severity was his judge, His justice the executioner. It was a mighty calamity that man was to undergo, when He that made him armed Himself against His creature, which would have died or turned to nothing, if He had but withdrawn the miracles and the almightiness of His power; if God had taken His arm from under him, man had perished. But it was, therefore, a greater evil when God laid His arm on him, and against him, and seemed to support him that He might be longer killing him. In the midst of these sadnesses God remembered His own creature, and pitied it; and, by His mercy, rescued him from the hands of His power, and the sword of His justice, and the guilt of his punishment, and the disorder of his sin; and placed him in that order of good things where he ought to have stood. It was mercy that preserved the noblest of God's creatures here below; he who stood condemned and undone under all the other attributes of God was saved and rescued by His mercy; that it may be evident that God's mercy is above all His works, and above all ours, greater than the creation, and greater than our sins.—*(God's Mercy.)*

ABRAHAM COWLEY,

b. 1618, d. 1667.

The first minister of state has not so much business in publick, as a wise man has in private: if the one have little leisure to be

alone, the other has less leisure to be in company; the one has but part of the affairs of one nation, the other all the works of God and nature under his consideration. There is no saying shocks me so much as that which I hear very often, That a man does not know how to pass his time. 'Twould have been but ill spoken by Methusalem in the nine hundred and sixty ninth year of his life; so far it is from us, who have not time enough to attain to the utmost perfection of any part of any science, to have cause to complain that we are forced to be idle for want of work. But this, you'll say, is work only for the learned; others are not capable either of the employments, or divertisements, that arise from letters. I know they are not; and therefore cannot much recommend solitude to a man totally illiterate. But if any man be so unlearned as to want entertainment of the little intervals of accidental solitude, which frequently occur in almost all conditions (except the very meanest of the people, who have business enough in the necessary provisions for life) it is truly a great shame both to his parents and himself; for a very small portion of any ingenius art will stop up all those gaps of our time; either musick, or painting, or designing, or chymistry, or history or gardening, or twenty other things will do it usefully and pleasantly; and if he happen to set his affections upon poetry (which I do not advise him to immoderately) that will overdo it; no wood will be thick enough to hide him from the importunities of company or business, which would abstract him from his beloved.—*(Several Discourses by way of Essays in Verse and Prose.)*

JOHN BUNYAN,

[b. 1628, d. 1688.

INTERPRETER. Then said the Interpreter, Come in: I will show thee that which will be profitable to thee. So he commanded his man to light the candle, and bid Christian follow him; so he had him into a private room, and bid his man open a door; the which when he had done, Christian saw the picture of a very grave person hung up against the wall; and this was the fashion of it: he had his eyes lifted up to Heaven, the best of books in his hand, the law of truth was written upon his lips, the world was behind his back; he stood as if he pleaded with men, and a crown of gold did hang over his head.

CHRISTIAN. Then said Christian, What meaneth this?

INTERPRETER. The Man whose picture this is, is one of a thousand; he (1 Cor. iv. 15.) can beget children (Gal. iv. 19.), travail in birth with children, and nurse them himself, when they are born. And whereas thou seest him with his eyes lifted to Heaven, the best of books in his hand, and the law of truth written on his lips: it is to show thee, that his work is, to know and unfold dark things to sinners; even as also thou seeth him stand as if he pleaded with men; and whereas thou seest the world as cast behind him, and

that a crown hangs over his head; that is to show thee, that slighting and despising the things that are present, for the love that he hath for his master's service, he is sure in the world that comes next to have glory for his reward. Now, said the Interpreter, I have showed thee this picture first, because the man whose picture this is, is the only man whom the Lord of the place whither thou art going hath authorized to be thy guide in all the difficult places thou mayest meet with in the way: wherefore take good heed to what I have showed thee, and bear well in thy mind what thou hast seen; lest in thy journey thou meet with some that pretend to lead thee right, but their way goes down to death.

Then he took him by the hand, and led him into a very large parlour that was full of dust, because never swept; the which after he had reviewed a little while, the Interpreter called for a man to sweep. Now, when he began to sweep, the dust began abundantly to fly about, that Christian had almost therewith been choked. Then said the Interpreter to a damsel that stood by, Bring hither the water, and sprinkle the room: which when she had done, it was swept and cleansed with pleasure.

CHRISTIAN. Then said Christian, What means this?

INTERPRETER. The Interpreter answered, this parlour is the heart of a man that was never sanctified by the sweet grace of the gospel; the dust is original sin and inward corruptions that have defiled the whole man. He that began to sweep at first, is the law; but she that brought water, and did sprinkle it, is the gospel. Now whereas thou sawest, that as soon as the first began to sweep, the dust did fly about, that the room by him could not be cleansed, but that thou wast almost choked therewith; this is to show thee, that the law, instead of cleansing the heart, by its working from sin (Rom. vii. 6.), doth revive, put (Cor. xv. 56.) strength into, and (Rom. v. 20.) increase in the soul, even as it doth discover and forbid it, for it doth not give power to subdue it.

Again, as thou sawest the damsel sprinkle the room with water, upon which it was cleansed with pleasure; this is to show thee, that when the gospel comes in the sweet and precious influences thereof to the heart, then, I say, even as thou sawest the damsel lay the dust by sprinkling the floor with water, so is sin vanquished and subdued, and the soul made clean, through faith of it, and consequently (John xv. 3. Rom. xvi. 25, 26. John xv. 13. Eph. v. 26. Acts xv. 9.) fit for the King of Glory to inhabit.—*(Pilgrim's Progress.*

SIR WILLIAM TEMPLE, BART.,

b. 1628, d. 1700.

The safety and firmness of any frame of government may be best judged by the rules of architecture, which teach us that the pyramid is of all figures the firmest, and least subject to be shaken or overthrown by any concussions or accidents from the earth or

air; and it grows still so much the firmer, by how much broader the bottom and sharper the top.

The ground upon which all government stands, is the consent of the people, or the greatest or strongest part of them; whether this proceed from reflections upon what is past, by the reverence of an authority under which they and their ancestors have for many ages been born and bred; or from sense of what is present, by the ease, plenty, and safety they enjoy; or from opinions of what is to come, by the fear they have from the present government, or hopes from another. Now that government which by any of these, or all these ways, takes in the consent of the greatest number of the people, and consequently their desires and resolutions to support it, may justly be said to have the broadest bottom, and to stand upon the largest compass of ground; and, if it terminate in the authority of one single person, it may likewise be said to have the narrowest top, and so to make the figure of the firmest sort of pyramid.

On the contrary, a government which by alienating the affections, losing the opinions, and crossing the interests of the people, leaves out of its compass the greater part of its consent, may justly be said, in the same degrees it thus loses ground, to narrow its bottom; and if this be done to serve the ambition, humour the passion, satisfie the appetites, or advance the power and interests not only of one man, but of two, or more, or many that come to share in the government; by this means the top may be justly said to grow broader, as the bottom narrower by the other. Now by the same degrees that either of these happen, the stability of the figure is by the same lessened and impaired; so as at certain degrees it begins to grow subject to accidents of wind and of weather; and at certain others, it is sure to fall of it self, or by the least shake that happens, to the ground.—*(An Essay upon the Origin and Nature of Government.)*

ISAAC BARROW,

b. 1630, d. 1677.

That distinction which thou standest upon, and which seemeth so vast between thy poor neighbour and thee, what is it? Whence did it come? Whither tends it? It is not any-wise natural, or according to primitive design: for as all men are in faculties and endowments of nature equal, so were they all originally equal in condition, all wealthy and happy, all constituted in a most prosperous and plentiful estate; all things at first were promiscuously exposed to the use and enjoyment of all, every one from the common stock assuming as his own what he needed. Inequality and private interest in things (together with sicknesses and pains, together with all other infelicities and inconveniences) were the by-blows of our fall; sin introduced these degrees and distances; it devised the names of rich and poor; it begot these ingrossings and inclosures of things; it forged those two small pestilent words, *meum* and *tuum*,

which have engendred so much strife among men, and created so much mischief in the world: these preternatural distinctions were (I say) brooded by our fault, and are in great part fostered and maintained thereby; for were we generally so good, so just, so charitable as we should be, they could hardly subsist, especially in that measure they do. God indeed (for promoting some good ends, and for prevention of some mischiefs, apt to spring from our ill-nature in this our lapsed state; particularly to prevent the strife and disorder which scrambling would cause among men, presuming on equal right, and parity of force) doth suffer them in some manner to continue, and enjoyns us a contented submission to them: but we mistake, if we think that natural equality and community are in effect quite taken away; or that all the world is so cantonized among some few, that the rest have no share therein. No, every man hath still a competent patrimony due to him, and a sufficient provision made for his tolerable subsistence. God hath brought no man hither to be necessarily starved, or pinched with extreme want; but hath assigned to every one a child's portion, in some fair way to be obtained by him, either by legal right, or by humble request, which according to conscience ought to have effect. No man therefore is allowed to detain, or to destroy superfluously what another man apparently wants, but is obliged to impart it to him: so that rich men are indeed but the treasurers, the stewards, the caterers of God for the rest of men, having a strict charge to "dispense unto every one his meat in due season," and no just privilege to withhold it from any: the honour of distribution is conferred on them, as a reward of their fidelity and care; the right of enjoyment is reserved to the poor, as a provision for their necessity.—*(Barrow's Works.)*

JOHN TILLOTSON,

ARCHBISHOP OF CANTERBURY,

b. 1630, d. 1694.

Amongst too many other instances of the great corruption and degeneracy of the age wherein we live, the great and general want of sincerity in conversation is none of the least. The world is grown so full of dissimulation and compliment, that men's words are hardly any signification of their thoughts; and if any man measure his words by his heart and speak as he thinks, and do not express more kindness to every man, than men usually have for any man, he can hardly escape the censure of rudeness and want of breeding. The old English plainness and sincerity, that generous integrity of nature and honesty of disposition, which always argues true greatness of mind, and is usually accompanied with undaunted courage and resolution, is in a great measure lost among us; there hath been a long endeavour to transform us into foreign manners and fashions, and to bring us to servile imitation of none of the best of our neigh-

bours, in some of the worst of their qualities: The dialect of conversation is now-a-days so swell'd with vanity and compliment, and so surfeited (as I may say) with expressions of kindness and respect, that if a man that lived an age or two ago should return into the world again, he would really want a dictionary to help him to understand his own language, and to know the true intrinsick value of the phrase in fashion, and would hardly at first believe at what a low rate the highest strains and expressions of kindness imaginable do commonly pass in current payment; and when he should come to understand it, it would be a great while before he could bring himself, with a good countenance and a good conscience, to converse with men upon equal terms, and in their own way.

And, in truth, it is hard to say, whether it should more provoke our contempt or our pity, to hear what solemn expressions of respect and kindness will pass between them, almost upon no occasion; how great honour and esteem they will declare for one whom perhaps they never heard of or saw before, and how entirely they are all on the sudden devoted to his service and interest, for no reason; how infinitely and eternally obliged to him for no benefit, and how extremely they will be concerned for him, yea, and afflicted too, for no cause. I know it is said, in justification of this hollow kind of conversation, that there is no harm, no real deceit in compliment, but the matter is well enough, so long as we understand one another; *et verba valent ut nummi*, "words are like money," and when the current value of them is generally understood, no man is cheated by them. This is something, if such words were any thing; but being brought into the account, they are meer cyphers. However, it is still a just matter of complaint, that sincerity and plainness are out of fashion, and that our language is running into a lye: that men have almost quite perverted the use of speech, and made words to signify nothing; that the greatest part of the conversation of mankind, and of their intercourse with one another, is little else but driving a trade of dissimulation; insomuch that it would make a man heartily sick and weary of the world to see the little sincerity that is in use and practice among men.—*(Tillotson's Sermons.)*

JOHN DRYDEN,

b. 1631, d. 1700.

To begin then with Shakespeare: he was the man who of all modern, and perhaps ancient poets, had the largest and most comprehensive soul. All the images of nature were still present to him, and he drew them, not laboriously, but luckily: when he describes any thing, you more than see it, you feel it too. Those who accuse him to have wanted learning, give him the greater commendation; he was naturally learn'd; he Lee led not the spectacles of books to read nature; he look'd inwards, and found her there. I cannot say

he is every where alike; where he so, I should do him injury to compare him with the greatest of mankind. He is many times flat, insipid; his comick wit degenerating into clenches, his serious swelling into bombast. But he is always great, when some great occasion is presented to him. * * *

As for Jonson, to whose character I am now arriv'd, if we look upon him while he was himself (for his last plays were but his dotages) I think him the most learned and judicious writer which any theater ever had. He was a most severe judge of himself as well as others. One cannot say he wanted wit, but rather that he was frugal of it. In his works you find little to retrench or alter. Wit and language, and humour also in some measure, we had before him; but something of art was wanting to the drama till he came. He manag'd his strength to more advantage than any who preceded him. You seldom find him making love in any of his scenes, or endeavouring to move the passions; his genius was too sullen and saturnine to do it gracefully, especially when he knew he came after those who had performed both to such an height. Humour was his proper sphere, and in that he delighted most to represent mechanick people. He was deeply conversant in the ancients, both Greek and Latine, and he borrow'd boldly from them: there is scarce a poet or historian among the Roman authors of those times whom he has not translated in Sejanus and Catiline. But he has done his robberies so openly, that one may see he fears not to be taxed by any law. He invades authors like a monarch; and what would be theft in other poets, is only victory in him. With the spoils of these writers he so represents old Rome to us, in its rites, ceremonies, and customs, that if one of their poets had written either of his tragedies, we had seen less of it than in him. If there was any fault in his language, 'twas that he weav'd it too closely and laboriously, in his comedies especially: perhaps too, he did a little too much Romanize our tongue, leaving the words which he translated almost as much Latine as he found them; wherein though he learnedly followed their language, he did not enough comply with the idiom of ours. If I would compare him with Shakespeare, I must acknowledge him the more correct poet, but Shakespeare the greater wit. Shakespeare was the Homer, or father of our dramatick poets; Jonson was the Virgil, the pattern of elaborate writing; I admire him, but I love Shakespeare.—*(Of Dramatick Poesie, an Essay.)*

SAMUEL PEPYS,

b. 1632, d. 1703.

June 14th, 1662. About 11 o'clock, having a room got ready for us we all went out to the Tower-hill; and there, over against the scaffold made on purpose this day, saw Sir Henry Vane brought. A very great press of people. He made a long speech, many times interrupted by the Sheriffe and others there; and they would have taken his paper out of his hand, but he would not let it go. But they caused

all the books of those that writ after him to be given the Sheriffe; and the trumpets were brought under the scaffold that he might not be heard. Then he prayed, and so fitted himself, and received the blow; but the scaffold was so crowded that we could not see it done. But Boreman, who had been upon the scaffold, told us, that first he began to speak of the irregular proceeding against him; that he was, against Magna Charta, denied to have his exceptions against the indictment allowed; and that there he was stopped by the Sheriffe. Then he drew out his paper of notes, and begun to tell them first his life; that he was born a gentleman; he had been till he was seventeen years old, a good fellow, but then it pleased God to lay a foundation of grace in his heart, by which he was persuaded, against his wordly interest, to leave all preferment and go abroad, where he might serve God with more freedom. Then he was called home; and made a member of the Long Parliament; where he never did, to this day, any thing against his conscience, but all for the glory of God. Here he would have given them an account of the proceedings of the Long Parliament, but they so often interrupted him, that at last he was forced to give over: and so fell into prayer for England in generall, then for the churches in England, and then for the City of London: and so fitted himself for the block, and received the blow. He had a blister, or issue, upon his neck, which he desired them not to hurt: he changed not his colour or speech to the last, but died justifying himself and the cause he had stood for; and spoke very confidently of his being presently at the right hand of Christ; and in all things appeared the most resolved man that ever died in that manner, and showed more of heate than cowardize, but yet with all humility and gravity. One asked him why he did not pray for the King. He answered, "You shall see I can pray for the King: I pray God bless him!" The King had given his body to his friends; and, therefore, he told them that he hoped they would be civil to his body when dead; and desired they would let him die like a gentleman and a Christian, and not crowded and pressed as he was. So to the office a little, and to the Trinity-house, and there all of us to dinner; and to the office again all the afternoon till night. This day, I hear, my Lord Peterborough is come unexpected from Tangier, to give the King an account of the place, which, we fear, is in none of the best condition. We had also certain news to-day that the Spaniard is before Lisbone with thirteen sayle; six Dutch, and the rest his own ships; which will, I fear, be ill for Portugall. I writ a letter of all this day's proceedings to my Lord, at Hinchingbroke.—(*Pepys's Diary.*)

DANIEL DEFOE,

b. 1661, d. 1731.

It was after this some considerable time, that being upon the top of the hill, at the east side of the island, from whence, as I have said, I had, in a clear day, discovered the main or continent of

America, Friday, the weather being very serene, looks very earnestly towards the main land, and, in a kind of surprise, falls a jumping and dancing, and calls out to me, for I was at some distance from him. I asked him what was the matter. "O joy!" says he; "O glad! there see my country, there my nation!" I observed an extraordinary sense of pleasure appeared in his face, and his eyes sparkled, and his countenance discovered a strange eagerness, as if he had a mind to be in his own country again. This observation of mine put a great many thoughts into me, which made me, at first, not so easy about my new man Friday as I was before; and I made no doubt but that, if Friday could get back to his own nation again, he would not only forget all his religion, but all his obligation to me, and would be forward enough to give his countrymen an account of me, and come back, perhaps, with a hundred or two of them, and make a feast upon me, at which he might be as merry as he used to be with those of his enemies, when they were taken in war. But I wronged the poor honest creature very much, for which I was very sorry afterwards. However, as my jealousy increased, and held some weeks, I was a little more circumspect, and not so familiar and kind to him as before: in which I was certainly wrong too; the honest, grateful creature having no thought about it, but what consisted with the best principles, both as a religious Christian, and as a grateful friend; as appeared afterwards to my full satisfaction.

While my jealousy of him lasted, you may be sure I was every day pumping him, to see if he would discover any of the new thoughts which I suspected were in him; but I found everything he said was so honest and so innocent, that I could find nothing to nourish my suspicion; and, in spite of all my uneasiness, he made me at last entirely his own again; nor did he in the least perceive that I was uneasy, and therefore I could not suspect him of deceit. —*(Robinson Crusoe.)*

JONATHAN SWIFT,

b. 1667, d. 1745.

Whoever hath an ambition to be heard in a crowd, must press, and squeeze, and thrust, and climb with indefatigable pains, till he has exalted himself to a certain degree of altitude above them. Now, in all assemblies, tho' you wedge them ever so close, we may observe this peculiar property, that over their heads there is room enough; but how to reach it, is the difficult point. - - - To this end, the philosophers' way in all ages have been by erecting certain edifices in the air: but, whatever practice and reputation these kind of structures have formerly possessed, or may still continue in; not excepting even that of Socrates, when he was suspended in a basket to help contemplation; I think, with due submission, they seem to labor under two inconveniences. First, that the foundations being laid too high, they have been often out of sight, and ever out of hearing. Secondly, that the materials being very transitory, have

suffered much from inclemences of air, especially in these north-west regions.

Therefore, towards the just performance of this great work, there remain but three methods that I can think on; whereof the wisdom of our ancestors being highly sensible, has, to encourage all aspiring adventurers, thought fit to erect three wooden machines, for the use of those orators who desire to talk much without interruption. These are the pulpit, the ladder, and the stage-itinerant. For, as to the bar, tho' it be compounded of the same matter, and designed for the same use, it cannot however be well allowed the honor of a fourth, by reason of its level or inferior situation, exposing it to perpetual interruption from collaterals. Neither can the bench it self, tho' raised to a proper eminency, put in a better claim, whatever its advocats insist on. For if they please to look into the original design of its erection, and the circumstances or adjuncts subservient to that design, they will soon acknowledge the present practice exactly correspondent to the primitive institution, and both to answer the etymology of the name, which in the Phœnician tongue is a word of great signification, importing, if literally interpreted, "the place of sleep;" but in common acceptation, "a seat well bolster'd and cushion'd, for the repose of old and gouty limbs: *senes ut in otia tuta recedant.*" Fortune being indebted to them this part of retaliation, that, as formerly they have long talkt whilst others slept, so now they may sleep as long whilst others talk.—*(A Tale of a Tub, written for the Universal Improvement of Mankind.)*

ANTHONY ASHLEY COOPER,

EARL OF SHAFTESBURY,

b. 1671, d. 1713.

There is a certain temper plac'd often in opposition to those eager and aspiring aims of which we have been speaking. Not that it really excludes either the passion of covetousness or ambition, but because it hinders their effects, and keeps them from breaking into open action. 'Tis this passion which, by soothing the mind, and softning it into an excessive love of rest and indolence, renders high attempts impracticable, and represents as insuperable the difficultys of a painful and laborious course towards wealth and honours. Now tho' an inclination to ease, and a love of moderate recess and rest from action, be as natural and useful to us as the inclination we have towards sleep, yet an excessive love of rest, and a contracted aversion to action and imployment, must be a disease in the mind equal to that of a lethargy in the body.

How much action and exercise are necessary for the body, let it be judg'd by the difference we find in the constitutions that are accustom'd, and those that are wholly strangers to it; and by the different health and complexion which labour and due exercise

create, in comparison with that habit of body which we see consequent to an indulg'd state of indolence and rest. Nor is the lazy habit ruinous to the body only. The languishing disease corrupts all the enjoyments of a vigorous and healthy sense, and carries its infection into the mind; where it spreads a worse contagion. For however the body may hold out, 'tis impossible that the mind, in which the distemper is seated, can escape without an immediate affliction and disorder. The habit begets a tediousness and anxiety which influences the whole temper, and converts the unnatural rest into an unhappy sort of activity, ill humour and spleen.—*(An Inquiry concerning Virtue, or Merit: Characteristicks.)*

JOSEPH ADDISON,

b. 1672, d. 1719.

When I was at Grand Cairo, I picked up several Oriental manuscripts, which I have still by me. Among others, I met with one entitled "The Visions of Mirza," which I have read over with great pleasure. I intend to give it to the public when I have no other entertainment for them; and shall begin with the first vision, which I have translated word for word as follows:

"On the fifth day of the moon, which according to the custom of my forefathers I always keep holy, after having washed myself, and offered up my morning devotions, I ascended the high hills of Bagdad, in order to pass the rest of the day in meditation and prayer. As I was here airing myself on the tops of the mountains, I fell into a profound contemplation on the vanity of human life; and passing from one thought to another, 'Surely,' said I, 'man is but a shadow, and life a dream.' Whilst I was thus musing, I cast my eyes towards the summit of a rock that was not far from me, where I discovered one in the habit of a shepherd, with a little musical instrument in his hand. As I looked upon him he applied it to his lips, and began to play upon it. The sound of it was exceeding sweet, and wrought into a variety of tunes that were inexpressibly melodious, and altogether different from anything I had ever heard. They put me in mind of those heavenly airs that are played to the departed souls of good men upon their first arrival in paradise, to wear out the impressions of the last agonies, and qualify them for the pleasures of that happy place. My heart melted away in secret raptures.

"I had been often told that the rock before me was the haunt of a genius; and that several had been entertained with music who had passed by it, but never heard that the musician had before made himself visible. When he had raised my thoughts by these transporting airs which he played, to taste the pleasures of his conversation, as I looked upon him like one astonished, he beckoned to me, and by the waving of his hand directed me to approach the place where he sat. I drew near with that reverence which is due to a

superior nature; and as my heart was entirely subdued by the captivating strains I had heard, I fell down at his feet and wept. The genius smiled upon me with a look of compassion and affability that familiarised him to my imagination, and at once dispelled all the fears and apprehensions with which I approached him. He lifted me from the ground, and taking me by the hand, 'Mirza,' said he, 'I have heard thee in thy soliloquies; follow me.'

"He then led me to the highest pinnacle of the rock, and placing me on the top of it, 'Cast thy eyes eastward,' said he, 'and tell me what thou seest.'

"'I see,' said I, 'a huge valley, and a prodigious tide of water rolling through it.'

"'The valley that thou seest,' said he, 'is the Vale of Misery, and the tide of water that thou seest is part of the great tide of eternity.'

"'What is the reason,' said I, 'that the tide I see rises out of a thick mist at one end, and again loses itself in a thick mist at the other?'

"'What thou seest,' said he, 'is that portion of eternity which is called time, measured out by the sun, and reaching from the beginning of the world to its consummation. Examine now,' said he, 'this sea that is bounded with darkness at both ends, and tell me what thou discoverest in it.'

"'I see a bridge,' said I, 'standing in the midst of the tide.'

"'The bridge thou seest,' said he, 'is human life; consider it attentively.'

"Upon a more leisurely survey of it, I found that it consisted of threescore and ten entire arches, with several broken arches, which, added to those that were entire, made up the number about a hundred. As I was counting the arches, the genius told me that this bridge consisted at first of a thousand arches; but that a great flood swept away the rest, and left the bridge in the ruinous condition I now beheld it."

"'But tell me farther,' said he, 'what thou discoverest on it.'

"'I see multitudes of people passing over it,' said I, 'and a black cloud hanging on each end of it.'

"As I looked more attentively, I saw several of the passengers dropping through the bridge into the great tide that flowed underneath it; and, upon farther examination, perceived there were innumerable trapdoors that lay concealed in the bridge, which the passengers no sooner trod upon, but they fell through them into the tide, and immediately disappeared. These hidden pitfalls were set very thick at the entrance of the bridge, so that throngs of people no sooner broke through the cloud, but many of them fell into them. They grew thinner towards the middle, but multiplied and lay closer together towards the end of the arches that were entire.

"There were, indeed, some persons, but their number was very small, that continued a kind of hobbling march on the broken arches, but fell through one after another, being quite tired and spent with so long a walk.

"I passed some time in the contemplation of this wonderful structure, and the great variety of objects which it presented. My heart was filled with a deep melancholy to see several dropping unexpectedly in the midst of mirth and jollity, and catching at everything that stood by them to save themselves. Some were looking up towards heaven in a thoughtful posture, and in the midst of a speculation stumbled and fell out of sight. Multitudes were very busy in the pursuit of bubbles that glittered in their eyes and danced before them; but often when they thought themselves within the reach of them, their footing failed, and down they sank. In this confusion of objects, I observed some with scimitars in their hands, and others with phials, who ran to and fro upon the bridge, thrusting several persons on trapdoors which did not seem to lie in their way, and which they might have escaped had they not been thus forced upon them.

"The genius, seeing me indulge myself on this melancholy prospect, told me I had dwelt long enough upon it. 'Take thine eyes off the bridge,' said he, 'and tell me if thou yet seest anything thou dost not comprehend.'

"Upon looking up, 'What mean,' said I, 'those great flights of birds that are perpetually hovering about the bridge, and settling upon it from time to time? I see vultures, harpies, ravens, cormorants, and, among many other feathered creatures, several little winged boys, that perch in great numbers upon the middle arches.'

"'These,' said the genius, 'are Envy, Avarice, Superstition, Despair, Love, with the like cares and passions that infest human life.'

"I here fetched a deep sigh. 'Alas!' said I, 'man was made in vain; how is he given away to misery and mortality, tortured in life, and swallowed up in death!'

"The genius, being moved with compassion towards me, bid me quit so uncomfortable a prospect. 'Look no more,' said he, 'on man in the first stage of his existence, in his setting out for eternity; but cast thine eye on that thick mist into which the tide bears the several generations of mortals that fall into it.'

"I directed my sight as I was ordered, and (whether or no the good genius strengthened it with any supernatural force, or dissipated part of the mist that was before too thick for the eye to penetrate) I saw the valley opening at the farther end, and spreading forth into an immense ocean, that had a huge rock of adamant running through the midst of it, and dividing it into two equal parts. The clouds still rested on one half of it, insomuch that I could discover nothing in it: but the other appeared to me a vast ocean planted with innumerable islands, that were covered with fruits and flowers, and interwoven with a thousand little shining seas that ran among them. I could see persons dressed in glorious habits, with garlands upon their heads, passing among the trees, lying down by the sides of fountains, or resting on beds of flowers; and could hear a confused harmony of singing birds, falling waters, human voices, and musical instruments. Gladness grew in me upon

the discovery of so delightful a scene. I wished for the wings of an eagle, that I might fly away to those happy seats: but the genius told me there was no passage to them, except through the gates of death that I saw opening every moment upon the bridge.

"'The islands,' said he, 'that lie so fresh and green before thee, and with which the whole face of the ocean appears spotted as far as thou canst see, are more in number than the sands on the sea-shore; there are myriads of islands behind those which thou here discoverest, reaching farther than thine eye, or even thine imagination can extend itself. These are the mansions of good men after death, who, according to the degree and kinds of virtue in which they excelled, are distributed among these several islands; which abound with pleasures of different kinds and degrees, suitable to the relishes and perfections of those who are settled in them; every island is a paradise accommodated to its respective inhabitants. Are not these, O Mirza, habitations worth contending for? Does life appear miserable, that gives thee opportunities of earning such a reward? Is death to be feared that will convey thee to so happy an existence? Think not man was made in vain who has such an eternity reserved for him.'

"I gazed with inexpressible pleasure on these happy islands. At length said I, 'Show me now, I beseech thee, the secrets that lie hid under those dark clouds which cover the ocean on the other side of the rock of adamant.'

"The genius making me no answer, I turned about to address myself to him a second time, but I found that he had left me. I then turned again to the vision which I had been so long contemplating; but instead of the rolling tide, the arched bridge, and the happy islands. I saw nothing but the long hollow valley of Bagdad, with oxen, sheep, and camels grazing upon the sides of it."—*(Spectator, No. 159.)*

SIR RICHARD STEELE,

b. 1675, d. 1729.

The first sense of sorrow I ever knew was upon the death of my father, at which time I was not quite five years of age; but was rather amazed at what all the house meant than possessed with a real understanding why nobody was willing to play with me. I remember I went into the room where his body lay, and my mother sat weeping alone by it. I had my battledore in my hand, and fell a-beating the coffin, and calling papa; for, I know not how, I had some slight idea that he was locked up there. My mother caught me in her arms, and, transported beyond all patience of the silent grief she was before in, she almost smothered me in her embrace, and told me, in a flood of tears, papa could not hear me, and would play with me no more, for they were going to put him under ground, whence he could never come to us again. She was a very beautiful

woman, of a noble spirit, and there was a dignity in her grief amidst all the wildness of her transport, which, methought, struck me with an instinct of sorrow, which, before I was sensible of what it was to grieve, seized my very soul, and has made pity the weakness of my heart ever since. The mind in infancy is, methinks, like the body in embryo, and receives impressions so forcible that they are as hard to be removed by reason as any mark with which a child is born is to be taken away by any future application. Hence it is that good nature in me is no merit; but having been as frequently overwhelmed with her tears before I knew the cause of my affliction, or could draw defences from my own judgment, I imbibed commiseration, remorse, and an unmanly gentleness of mind, which has since ensnared me into ten thousand calamities, and from whence I can reap no advantage, except it be that, in such a humour as I am now in, I can better indulge myself in the softness of humanity, and enjoy that sweet anxiety which arises from the memory of past afflictions.—*(Description of a Father's Death.)*

HENRY ST. JOHN, VISCOUNT BOLINGBROKE,

b. 1678, d. 1751.

As he can never fill the character of a patriot king, though his personal great and good qualities be in every other respect equal to it, who lies open to the flattery of courtiers, to the seduction of women, and to the partialities and affections which are easily contracted by too great indulgence in private life; so the prince who is desirous to establish this character, must observe such a decorum, and keep such a guard on himself, as may prevent even the suspicion of being liable to such influences. For as the reality would ruin, the very suspicion will lessen him in the opinion of mankind; and the opinion of mankind, which is fame after death, is superior strength and power in life.

And now, if the principles and measures of conduct, laid down in this discourse, as necessary to constitute that greatest and most glorious of human beings, a patriot king, be sufficient to this purpose, let us consider too how easy it is, or ought to be, to establish them in the minds of princes. They are founded on true propositions, all of which are obvious, nay, many of them self-evident. They are confirmed by universal experience. In a word, no understanding can resist them, and none but the weakest can fail, or be misled, in the application of them. To a prince whose heart is corrupt, it is in vain to speak, and for such a prince I would not be thought to write. But if the heart of a prince be not corrupt, these truths will find an easy ingression thro the understanding to it. Let us consider again, what the sure, the necessary effects of such principles and measures of conduct must be, to the prince, and to the people. On this subject let the imagination range thro the whole glorious scene of a patriot reign: the beauty of the idea will inspire

those transports, which Plato imagined the vision of virtue would inspire, if virtue could be seen. What in truth can be so lovely, what so venerable, as to contemplate a king on whom the eyes of a whole people are fixed, filled with admiration, and glowing with affection; a king, in the temper of whose government, like that of Nerva, things so seldom allied as empire and liberty are intimately mixed, co-exist together inseparably, and constitute one real essence? What spectacle can be presented to the view of the mind so rare, so nearly divine, as a king possessed of absolute power, neither usurped by fraud nor maintained by force, but the genuine effect of esteem, of confidence, and affection; the free gift of Liberty, who finds her greatest security in this power, and would desire no other if the prince on the throne could be, what his people wish him to be, immortal? - - - Concord will appear, brooding peace and prosperity on the happy land, joy sitting in every face, content in every heart; a people unoppressed, undisturbed, unalarmed; busy to improve their private property and the public stock; fleets covering the ocean, bringing home wealth by the returns of industry, carrying assistance or terror abroad by the direction of wisdom, and asserting triumphantly the right and the honour of Great Britain, as far as waters roll, and as winds can waft them.—(*Letters, on the Spirit of Patriotism, on the Idea of a Patriot King, and on the State of Parties at the Accession of King George the First.*)

ALEXANDER POPE,

b. 1688, d. 1744.

Homer is universally allowed to have had the greatest invention of any writer whatever. The praise of judgment Virgil has justly contested with him, and others may have their pretensions as to particular excellencies; but his invention remains yet unrivalled. Nor is it a wonder if he has ever been acknowledged the greatest of poets, who most excelled in that which is the very foundation of poetry. It is the invention that in different degrees distinguishes all great geniuses: the utmost stretch of human study, learning, and industry, which masters every thing besides, can never attain to this. It furnishes art with all her materials; and, without it, judgment itself can at best but *steal wisely:* for art is only like a prudent steward that lives on managing the riches of nature. Whatever praises may be given to works of judgment, there is not even a single beauty in them, to which the invention must not contribute: as in the most regular gardens, art can only reduce the beauties of nature to more regularity, and such a figure, which the common eye may better take in, and is therefore more entertained with. And perhaps the reason why common critics are inclined to prefer a judicious and methodical genius to a great and fruitful one, is, because they find it easier for themselves to pursue their observations through an uniform and bounded walk of art, than to comprehend the vast and various extent of nature.

Our author's work is a wild paradise, where if we cannot see all the beauties so distinctly as in an ordered garden, it is only because the number of them is infinitely greater. 'Tis like a copious nursery which contains the seeds and first productions of every kind, out of which those who followed him have but selected some particular plants, each according to his fancy, to cultivate and beautify. If some things are too luxuriant, it is owing to the richness of the soil; and if others are not arrived to perfection or maturity, it is only because they are over-run and opprest by those of a stronger nature.—*(Preface to Homer's Iliad.)*

JOSEPH BUTLER, BISHOP OF DURHAM.

b. 1692, d. 1752.

In this darkness, or this light of nature, call it which you please, revelation comes in; confirms every doubting fear, which could enter into the heart of man, concerning the future unprevented consequence of wickedness; supposes the world to be in a state of ruin (a supposition which seems the very ground of the Christian dispensation, and which, if not proveable by reason, yet it is in no wise contrary to it); teaches us, too, that the rules of divine government are such as not to admit of pardon immediately and directly upon repentance, or by the sole efficacy of it; but then teaches at the same time, what nature might justly have hoped, that the moral government of the universe was not so rigid, but that there was room for an interposition, to avert the fatal consequences of vice; which, therefore, by this means, does admit of pardon. Revelation teaches us that the unknown laws of God's more general government, no less than the particular laws by which we experience he governs us at present, are compassionate, as well as good, in the more general notion of goodness; and that he hath mercifully provided that there should be an interposition to prevent the destruction of human kind, whatever that destruction unprevented would have been. "God so loved the world that he gave his only begotten Son, that whosoever believeth," not, to be sure, in a speculative, but in a practical sense, "that whosoever believeth in him, should not perish:" gave his son in the same way of goodness to the world, as he affords particular persons the friendly assistance of their fellow-creatures, when, without it, their temporal ruin would be the certain consequence of their follies: in the same way of goodness, I say, though in a transcendant and infinitely higher degree. And the Son of God "loved us, and gave himself for us," with a love which he himself compares to that of human friendship; though, in this case, all comparisons must fall infinitely short of the thing intended to be illustrated by them. He interposed in such a manner as was necessary and effectual to prevent that execution of justice upon sinners, which God had appointed should otherwise have been executed upon them; or, in such a manner as to prevent that

punishment from actually following, which, according to the general laws of divine government, must have followed the sins of the world, had it not been for such interposition.—*(The Analogy of Religion, Natural and Revealed, to the Constitution and Course of Nature.)*

SAMUEL JOHNSON,

b. 1709; d. 1784.

That praises are without reason lavished on the dead, and that the honours due only to excellence are paid to antiquity, is a complaint likely to be always continued by those, who, being able to add nothing to truth, hope for eminence from the heresies of paradox; or those, who, being forced by disappointment upon consolatory expedients, are willing to hope from posterity what the present age refuses, and flatter themselves that the regard, which is yet denied by envy, will be at last bestowed by time.

Antiquity, like every other quality that attracts the notice of mankind, has undoubtedly votaries that reverence it, not from reason, but from prejudice. Some seem to admire indiscriminately whatever has been long preserved, without considering that time has sometimes co-operated with chance; all perhaps are more willing to honour past than present excellence; and the mind contemplates genius through the shades of age, as the eye surveys the sun through artificial opacity. The great contention of criticism is to find the faults of the moderns, and the beauties of the ancients. While an author is yet living, we estimate his powers by his worst performance; and when he is dead, we rate them by his best.

To works, however, of which the excellence is not absolute and definite, but gradual and comparative; to works not raised upon principles demonstrative and scientifick, but appealing wholly to observation and experience, no other test can be applied than length of duration and continuance of esteem. What mankind have long possessed they have often examined and compared, and if they persist to value the possession, it is because frequent comparisons have confirmed opinion in its favour. As among the works of nature no man can properly call a river deep, or a mountain high, without the knowledge of many mountains and many rivers; so in the productions of genius, nothing can be stiled excellent till it has been compared with other works of the same kind. Demonstration immediately displays its power, and has nothing to hope or fear from the flux of years; but works tentative and experimental must be estimated by their proportion to the general and collective ability of man, as it is discovered in a long succession of endeavours. Of the first building that was raised, it might be with certainty determined that it was round or square; but whether it was spacious or lofty, must have been referred to time. The Pythagorean scale of numbers was at once discovered to be perfect; but the poems of Homer we yet know not to transcend the common limits of human

intelligence, but by remarking that nation after nation, and century after century, has been able to do little more than transpose his incidents, new name his characters, and paraphrase his sentiments.

The reverence due to writings that have long subsisted arises therefore not from any credulous confidence in the superior wisdom of past ages, or gloomy persuasion of the degeneracy of mankind, but is the consequence of acknowledged and indubitable positions, that what has been longest known has been most considered, and what is most considered is best understood.—*(Preface to Shakspeare.)*

JUNIUS.

Relinquishing, therefore, all idle views of amendment to your grace,* or of benefit to the public, let me be permitted to consider your character and conduct merely as a subject of curious speculation. There is something in both which distinguishes you not only from all other ministers, but all other men. It is not that you do wrong by design, but that you should never do right by mistake. It is not that your indolence and your activity have been equally misapplied, but that the first uniform principle, or if I may call it the genius of your life, should have carried you through every possible change and contradiction of conduct, without the momentary imputation or colour of a virtue; and that the wildest spirit of inconsistency should never once have betrayed you into a wise or honourable action. This, I own, gives an air of singularity to your fortune, as well as to your disposition. Let us look back together to a scene in which a mind like yours will find nothing to repent of. Let us try, my lord, how well you have supported the various relations in which you stood, to your sovereign, your country, your friends, and yourself. Give us, if it be possible, some excuse to posterity, and to ourselves, for submitting to your administration. If not the abilities of a great minister, if not the integrity of a patriot, or the fidelity of a friend, show us at least the firmness of a man. For the sake of your mistress, the lover shall be spared. I will not lead her into public, as you have done, nor will I insult the memory of departed beauty. Her sex, which alone made her amiable in your eyes, makes her respectable in mine.

The character of the reputed ancestors of some men, has made it possible for their descendants to be vicious in the extreme, without being degenerate. Those of your grace, for instance, left no distressing examples of virtue, even to their legitimate posterity; and you may look back with pleasure to an illustrious pedigree, in which heraldry has not left a single good quality upon record to insult or upbraid you. You have better proofs of your descent, my lord, than the register of a marriage, or any troublesome inheritance

* The Duke of Grafton.

of reputation. There are some hereditary strokes of character, by which a family may be as clearly distinguished as by the blackest features of the human face. Charles the First lived and died a hypocrite. Charles the Second was a hypocrite of another sort, and should have died upon the same scaffold. At the distance of a century we see their different characters happily revived and blended in your grace. Sullen and severe without religion, profligate without gaiety, you live like Charles the Second, without being an amiable companion; and, for aught I know, may die as his father did, without the reputation of a martyr.—*(Letters.)*

DAVID HUME,

b. 1711, d. 1776.

The street before Whitehall was the place destined for the execution: for it was intended, by choosing that very place, in sight of his own palace, to display more evidently the triumph of popular justice over royal majesty. When the king came upon the scaffold, he found it so surrounded with soldiers, that he could not expect to be heard by any of the people: he addressed, therefore, his discourse to the few persons who were about him, particularly Colonel Tomlinson, to whose care he had lately been committed, and upon whom, as upon many others, his amiable deportment had wrought an intire conversion. He justified his own innocence in the late fatal wars, and observed that he had not taken arms till after the parliament had inlisted forces; nor had he any other object in his warlike operations, than to preserve that authority entire, which his ancestors had transmitted to him. He threw not, however, the blame upon the parliament; but was more inclined to think that ill instruments had interposed, and excited in them fears and jealousies with regard to his intentions. Tho' innocent towards his people, he acknowledged the equity of his execution in the eyes of his Maker; and observed, that an unjust sentence, which he had suffered to take effect, was now punished by an unjust sentence upon himself. He forgave all his enemies, even the chief instruments of his death; but exhorted them and the whole nation to return to the ways of peace, by paying obedience to their lawful sovereign, his son and successor. - - - At one blow was his head severed from his body. A man in a vizor performed the office of executioner: another, in a like disguise, held up to the spectators the head streaming with blood, and cried aloud, *This is the head of a traitor.*

It is impossible to describe the grief, indignation, and astonishment, which took place not only among the spectators, who were overwhelmed with a flood of sorrow, but throughout the whole nation, so soon as the report of this fatal execution was conveyed to them. Never monarch, in the full triumph of success and victory, was more dear to his people, than his misfortunes and magnanimity, his patience and piety, had rendered this unhappy prince. In pro-

portion to their former delusions, which had animated them against him, was the violence of their return to duty and affection; while each reproached himself, either with active disloyalty towards him, or with too indolent defence of his oppressed cause. On weaker minds, the effect of these complicated passions was prodigious. Women are said to have cast forth the untimely fruit of their womb: others fell into convulsions, or sunk into such a melancholy as attended them to their grave: nay, some, unmindful of themselves, as tho' they could not, or would not, survive their beloved prince, it is reported, suddenly fell down dead. The very pulpits were bedewed with unsuborned tears; those pulpits which had formerly thundered out the most violent imprecations and anathemas against him. And all men united in their detestation of those hypocritical parricides, who, by sanctified pretences, had so long disguised their treasons, and in this last act of iniquity, had thrown an indelible stain upon the nation.—*(The History of England.)*

LAURENCE STERNE,

b. 1713, d. 1768.

My uncle Toby went to his bureau, put his purse into his breeches pocket; and, having ordered the Corporal to go early in the morning for a physician, he went to bed and fell asleep.

The sun looked bright, the morning after, to every eye in the village but Le Fevre's and his afflicted son's. The hand of death pressed heavy upon his eyelids; and hardly could the wheel at the cistern turn round its circle, when my uncle Toby, who had risen up an hour before his wonted time, entered the Lieutenant's room, and without preface or apology, sat himself down on the chair by the bedside, and, independently of all modes and customs, opened the curtain in the manner an old friend and brother officer would have done it; and asked him how he did—how he had rested in the night—what was his complaint—where was his pain—and what he could do to help him;—and, without giving him time to answer any one of these inquiries, went on and told him of the little plan which he had been concerting with the Corporal the night before for him.

"You shall go home directly, Le Fevre," said my uncle Toby, "to my house; and we'll send for a doctor to see what's the matter; and we'll have an apothecary; and the Corporal shall be your nurse; and I'll be your servant, Le Fevre."

There was a frankness in my uncle Toby—not the *effect* of familiarity, but the *cause* of it—which let you at once into his soul, and showed you the goodness of his nature; to this there was something in his looks, and voice, and manner superadded, which eternally beckoned to the unfortunate to come and take shelter under him; so that before my uncle Toby had half finished the kind offers he was making to the father, had the son insensibly pressed up close to his knees, and had taken hold of the breast of

his coat, and was pulling it towards him. The blood and spirits of Le Fevre, which were waxing cold and slow within him, and were retreating to their last citadel, the heart, rallied back; the film forsook his eyes for moment; he looked up wishfully in my uncle Toby's face, then cast a look upon his boy; and that *ligament*, fine as it was, was never broken!

Nature instantly ebbed again; the film returned to its place; the pulse fluttered—stopped—went on—throbbed—stopped again—moved—stopped. Shall I go on? No.—*(Death of Le Fevre.)*

TOBIAS SMOLLETT,

b. 1721, d. 1771.

Genius in writing spontaneously arose, and, though neglected by the great, flourished under the culture of a public which had pretensions to taste, and piqued itself on encouraging literary merit. Swift and Pope we have mentioned on another occasion. Young still survived, a venerable monument of poetical talent. Thomson, the poet of the Seasons, displayed a luxuriancy of genius in describing the beauties of nature. Akenside and Armstrong excelled in didactic poetry. Even the epopœa did not disdain an English dress, but appeared to advantage in the Leonidas of Glover, and the Epigoniad of Wilkie. The public acknowledged a considerable share of dramatic merit in the tragedies of Young, Mallet, Home, and some other less distinguished authors. Very few regular comedies, during this period, were exhibited on the English theatre; which, however, produced many less laboured pieces, abounding with satire, wit and humour. The Careless Husband of Cibber, and Suspicious Husband of Hoadley, are the only comedies of this age that bid fair for reaching posterity. The exhibitions of the stage were improved to the most exquisite entertainment by the talents and management of Garrick, who greatly surpassed all his predecessors of this, and perhaps every other nation, in his genius for acting; in the sweetness and variety of his tones, the irresistible magic of his eye, the fire and vivacity of his action, the elegance of attitude, and the whole pathos of expression. Quin excelled in dignity and declamation, as well as in exhibiting some characters of humour, equally exquisite and peculiar. Mrs. Cibber breathed the whole soul of female tenderness and passion; and Mrs. Pritchard displayed all the dignity of distress. That Great Britain was not barren of poets at this period, appears from the detached performances of Johnson, Mason, Gray, the two Whiteheads, and the two Wartons, besides a great number of other bards, who have sported in lyric poetry, and acquired the applause of their fellow citizens. Candidates for literary fame appeared even in the higher sphere of life, embellished by the nervous style, superior sense, and extensive erudition of a Corke; by the delicate taste, the polished muse, and tender feelings of a Lyttelton. King shone unrivalled in Roman eloquence. Even the female sex distinguished themselves

by their taste and ingenuity. Miss Carter rivalled the celebrated Dacier in learning and critical knowledge; Mrs. Lennox signalized herself by many successful efforts of genius, both in poetry and prose; and Miss Reid excelled the celebrated Rosalba in portrait painting, both in miniature and at large, in oil as well as in crayons. The genius of Cervantes was transfused into the novels of Fielding, who painted the characters, and ridiculed the follies of life, with equal strength, humour, and propriety. The field of history and biography was cultivated by many writers of ability; among whom we distinguish the copious Guthrie, the circumstantial Ralph, the laborious Carte, the learned and elegant Robertson, and above all, the ingenious, penetrating and comprehensive Hume, whom we rank among the first writers of the age, both as an historian and philosopher. Nor let us forget the merit conspicuous in the works of Campbell, remarkable for candour, intelligence, and precision. Johnson, inferior to none in philosophy, philology, poetry, and classical learning, stands foremost as an essayist, justly admired for the dignity, strength, and variety of his stile, as well as for the agreeable manner in which he investigates the human heart, tracing every interesting emotion, and opening all the sources of morality. The laudable aim of inlisting the passions on the side of virtue, was successfully pursued by Richardson, in his Pamela, Clarissa, and Grandison; a species of writing equally new and extraordinary, where, mingled with much superfluity, we find a sublime system of ethics, an amazing knowledge and command of human nature. Many of the Greek and Roman classics made their appearance in English translations, which were favourably received as works of merit: among these we place, after Pope's Homer, Virgil by Pitt and Warton, Horace by Francis, Polybius by Hampton, and Sophocles by Francklin. The war introduced a variety of military treatises, chiefly translated from the French language; and a free country, like Great Britain, will always abound with political tracts and lucubrations. Every literary production of merit, calculated for amusement or instruction, that appeared in any country or language of Christendom, was immediately imported, and naturalized among the English people.—Never was the pursuit after knowledge so universal, or literary merit more regarded, than at this juncture by the body of the British nation; but it was honoured by no attention from the throne, and little indulgence did it reap from the liberality of particular patrons.—(*Continuation of the Complete History of England.*)

WILLIAM ROBERTSON,

b. 1721, d. 1793.

Zeal for what he regarded as truth, undaunted intrepidity to maintain it, abilities both natural and acquired to defend it, and unwearied industry to propagate it, are virtues which shine so conspicuously in every part of his behaviour, that even his enemies

must allow him to have possessed them in an eminent degree. To these may be added with equal justice, such purity and even austerity of manners, as became one who assumed the character of a reformer; such sanctity of life as suited the doctrine which he delivered; and such perfect disinterestedness as affords no slight presumption of his sincerity. Superior to all selfish considerations, a stranger to the elegancies of life, and despising its pleasures, he left the honours and emoluments of the church to his disciples, remaining satisfied himself in his original state of professor in the university, and pastor of the town of Wittemberg, with the moderate appointments annexed to these offices. His extraordinary qualities were alloyed with no inconsiderable mixture of human frailty and human passions. These, however, were of such a nature, that they cannot be imputed to malevolence or corruption of heart, but seem to have taken their rise from the same source with many of his virtues. His mind, forcible and vehement in all its operations, roused by great objects, or agitated by violent passions, broke out, on many occasions, with an impetuosity which astonishes men of feebler spirits, or such as are placed in a more tranquil situation. By carrying some praise-worthy dispositions to excess, he bordered sometimes on what was culpable, and was often betrayed into actions which exposed him to censure. His confidence that his own opinions were well founded, approached to arrogance; his courage in asserting them, to rashness; his firmness in adhering to them, to obstinacy; and his zeal in confuting his adversaries to rage and scurrility. Accustomed himself to consider every thing as surbordinate to truth, he expected the same deference for it from other men; and without making any allowances for their timidity or prejudices, he poured forth, against those who disappointed him in this particular, a torrent of invective mingled with contempt. Regardless of any distinction of rank or character when his doctrines were attacked, he chastised all his adversaries, indiscriminately, with the same rough hand; neither the royal dignity of Henry VIII. nor the eminent learning and abilities of Erasmus, screened them from the same gross abuse with which he treated Tetzel or Eccius.

But these indecencies, of which Luther was guilty, must not be imputed wholly to the violence of his temper. They ought to be charged in part on the manners of the age. Among a rude people, unacquainted with those maxims which, by putting continual restraint on the passions of individuals have polished society and rendered it agreeable, disputes of every kind were managed with heat, and strong emotions were uttered in their natural language, without reserve or delicacy. At the same time, the works of learned men were all composed in Latin, and they were not only authorized by the example of eminent writers in that language, to use their antagonists with the most illiberal scurrility; but in a dead tongue, indecencies of every kind appear less shocking than in a living language, whose idioms and phrases seem gross, because they are familiar.—(*The History of the Reign of the Emperor Charles V.*)

OLIVER GOLDSMITH,

b. 1728, d. 1774.

Examine a savage in the history of his country and predecessors; you ever find his warriors able to conquer armies, and his sages acquainted with more than possible knowledge: human nature is to him an unknown country; he thinks it capable of great things, because he is ignorant of its boundaries; whatever can be conceived to be done, he allows to be possible, and whatever is possible, he conjectures must have been done. He never measures the actions and powers of others, by what himself is able to perform, nor makes a proper estimate of the greatness of his fellows, by bringing it to the standard of his own incapacity. He is satisfied to be one of a country where mighty things have been; and imagines the fancied power of others reflects a lustre on himself. Thus, by degrees, he loses the idea of his own insignificance, in a confused notion of the extraordinary powers of humanity, and is willing to grant extraordinary gifts to every pretender, because unacquainted with their claims.

This is the reason why demi-gods and heroes have ever been erected in times or countries of ignorance and barbarity: they addressed a people who had high opinions of human nature, because they were ignorant how far it could extend; they addressed a people who were willing to allow that men should be gods, because they were yet imperfectly acquainted with God and with man. These impostors knew, that all men are naturally fond of seeing something very great, made from the little materials of humanity; that ignorant nations are not more proud of building a tower to reach heaven, or a pyramid to last for ages, than of raising up a demi-god of their own country and creation. The same pride that erects a colossus or a pyramid, instals a god or an hero: but though the adoring savage can raise his colossus to the clouds, he can exalt the hero not one inch above the standard of humanity; incapable therefore of exalting the idol, he debases himself and falls prostrate before him.—(*Letters from a Citizen of the World to his Friends in the East.*)

THOMAS WARTON

b. 1728, d. 1790.

When the corruptions and impostures of popery were abolished, the fashion of cultivating the Greek and Roman learning became universal; and the literary character was no longer appropriated to scholars by profession, but assumed by the nobility and gentry. The ecclesiastics had found it their interest to keep the languages of antiquity to themselves, and men were eager to know what had been so long injuriously concealed. Truth propagates truth, and the mantle of mystery was removed not only from religion but from

literature. The laity, who had now been taught to assert their natural privileges, became impatient of the old monopoly of knowledge, and demanded admittance to the usurpations of the clergy. The general curiosity for new discoveries, heightened either by just or imaginary ideas of the treasures contained in the Greek and Roman writers, excited all persons of leisure and fortune to study the classics. The pedantry of the present age was the politeness of the last. An accurate comprehension of the phraseology and peculiarities of the antient poets, historians, and orators, which yet seldom went further than a kind of technical erudition, was an indispensable and almost the principle object in the circle of a gentleman's education. Every young lady of fashion was carefully instituted in classical letters; and the daughter of a duchess was taught, not only to distil strong waters, but to construe Greek. Among the learned females of high distinction, Queen Elizabeth herself was the most conspicuous. Roger Ascham, her preceptor, speaks with rapture of her astonishing progress in the Greek nouns; and declares with no small degree of triumph, that during a long residence at Windsor-castle, she was accustomed to read more Greek in a day, than "some prebendary of that church did Latin, in one week." And although perhaps a princess looking out words in a lexicon, and writing down hard phrases from Plutarch's Lives, may be thought at present a more incompatible and extraordinary character, than a canon of Windsor understanding no Greek and but little Latin, yet Elizabeth's passion for these acquisitions was then natural, and resulted from the genius and habitudes of her age. —(*The History of English Poetry.*)

EDMUND BURKE.

b. 1730, d. 1797.

By a constitutional policy, working after the pattern of nature, we receive, we hold, we transmit, our government and our privileges, in the same manner in which we enjoy and transmit our property and our lives. The institutions of policy, the goods of fortune, the gifts of Providence, are handed down to us and from us, in the same course and order. Our political system is placed in a just correspondence and symmetry with the order of the world, and with the mode of existence decreed to a permanent body composed of transitory parts; wherein, by the disposition of a stupendous wisdom, moulding together the great mysterious incorporation of the human race, the whole, at one time, is never old, or middle-aged, or young, but, in a condition of unchangeable constancy, moves on through the varied tenour of perpetual decay, fall, renovation, and progression. Thus, by preserving the method of nature in the conduct of the state, in what we improve we are never wholly new; in what we retain we are never wholly obsolete. By adhering in this manner, and on those principles, to our forefathers, we are guided, not by the superstition of antiquarians, but by the spirit of

philosophic analogy. In this choice of inheritance we have given to our frame of polity the image of a relation in blood; binding up the constitution of our country with our dearest domestic ties; adopting our fundamental laws into the bosom of our family affections; keeping inseparable, and cherishing with the warmth of all their combined and mutually reflected charities, our state, our hearths, our sepulchres, and our altars.—*(Reflections on the Revolution in France.)*

EDWARD GIBBON,

b. 1737, d. 1794.

The discoveries of ancient and modern navigators, and the domestic history or tradition of the most enlightened nations, represent the *human savage* naked both in mind and body, and destitute of laws, of arts, of ideas, and almost of language. From this abject condition, perhaps the primitive and universal state of man, he has gradually arisen to command the animals, to fertilise the earth, to traverse the ocean, and to measure the heavens. His progress in the improvement and exercise of his mental and corporeal faculties has been irregular and various; infinitely slow in the beginning, and increasing by degrees with redoubled velocity: ages of laborious ascent have been followed by a moment of rapid downfall; and the several climates of the globe have felt the vicissitudes of light and darkness. Yet the experience of four thousand years should enlarge our hopes, and diminish our apprehensions: we cannot determine to what height the human species may aspire in their advances towards perfection; but it may safely be presumed that no people, unless the face of nature is changed, will relapse into their original barbarism. The improvements of society may be viewed under a threefold aspect. 1. The poet or philosopher illustrates his age and country by the efforts of a *single* mind; but these superior powers of reason or fancy are rare and spontaneous productions; and the genius of Homer, or Cicero, or Newton, would excite less admiration, if they could be created by the will of a prince, or the lessons of a preceptor. 2. The benefits of law and policy, of trade and manufactures, of arts and sciences, are more solid and permanent; and *many* individuals may be qualified, by education and discipline, to promote, in their respective stations, the interest of the community. But this general order is the effect of skill and labour; and the complex machinery may be decayed by time, or injured by violence. 3. Fortunately for mankind, the more useful, or, at least, more necessary arts, can be performed without superior talents or national subordination; without the powers of *one*, or the union of *many*. Each village, each family, each individual, must always possess both ability and inclination, to perpetuate the use of fire and of metals; the propagation and service of domestic animals; the methods of hunting and fishing; the rudiments of navigation; the imperfect cultivation of corn, or other nutritive grain; and the simple practice of the me-

chanic trades. Private genius and public industry may be extirpated; but these hardy plants survive the tempest, and strike an everlasting root into the most unfavourable soil. The splendid days of Augustus and Trajan were eclipsed by a cloud of ignorance; and the barbarians subverted the laws and palaces of Rome. But the scythe, the invention or emblem of Saturn, still continued annually to mow the harvests of Italy; and the human feasts of the Læstrigons have never been renewed on the coast of Campania.

Since the first discovery of the arts, war, commerce, and religious zeal have diffused, among the savages of the Old and New World, these inestimable gifts: they have been successively propagated; they can never be lost. We may therefore acquiesce in the pleasing conclusion, that every age of the world has increased, and still increases, the real wealth, the happiness, the knowledge, and perhaps the virtue, of the human race.—(*The History of the Decline and Fall of the Roman Empire.*)

SIR WALTER SCOTT, BART.,

b. 1771, d. 1832.

Meantime, the sun shone fierce and bright upon the polished arms of the knights of either side, who crowded the opposite extremities of the lists, and held eager conference together concerning the best mode of arranging their line of battle, and supporting the conflict.

The heralds then proclaimed silence until the laws of the tourney should be rehearsed. These were calculated in some degree to abate the dangers of the day; a precaution the more necessary, as the conflict was to be maintained with sharp swords and pointed lances.

The champions were therefore prohibited to thrust with the sword, and were confined to striking. A knight, it was announced, might use a mace or battle-axe at pleasure, but the dagger was a prohibited weapon. A knight unhorsed might renew the fight on foot with any other on the opposite side in the same predicament; but mounted horsemen were in that case forbidden to assail him. When any knight could force his antagonist to the extremity of the lists, so as to touch the palisade with his person or arms, such opponent was obliged to yield himself vanquished, and his armour and horse were placed at the disposal of the conqueror. A knight thus overcome was not permitted to take farther share in the combat. If any combatant was struck down, and unable to recover his feet, his squire or page might enter the lists, and drag his master out of the press; but in that case the knight was adjudged vanquished, and his arms and horse declared forfeited. The combat was to cease as soon as Prince John should throw down his leading staff, or truncheon; another precaution usually taken to prevent the unnecessary effusion of blood by the too long endurance of a sport so desperate. Any knight breaking the rules of the tournament, or

otherwise transgressing the rules of honourable chivalry, was liable to be stript of his arms, and having his shield reversed, to be placed in that posture astride upon the bars of the palisade, and exposed to public derision, in punishment of his unknightly conduct. Having announced these precautions, the heralds concluded with an exhortation to each good knight to do his duty, and to merit favour from the Queen of Beauty and of Love.

This proclamation having been made, the heralds withdrew to their stations. The knights, entering at either end of the lists in long procession, arranged themselves in a double file, precisely opposite to each other, the leader of each party being in the centre of the foremost rank, a post which he did not occupy until each had carefully arranged the ranks of his party, and stationed everyone in his place.—(*Ivanhoe.*)

CHARLES LAMB,

b. 1775, d. 1834.

I chanced upon the prettiest, oddest, fantastical thing of a dream the other night, that you shall hear of. I had been reading the "Loves of the Angels," and went to bed with my head full of speculations, suggested by that extraordinary legend. It had given birth to innumerable conjectures; and, I remember the last waking thought, which I gave expression to on my pillow, was a sort of wonder "what would come of it."

I was suddenly transported, how or whither I could scarcely make out—but to some celestial region. It was not the real heavens neither—not the downright Bible-heaven—but a kind of fairy-land heaven, about which a poor human fancy may have leave to sport and air itself, I will hope, without presumption.

Methought—what wild things dreams are!—I was present—at what would you imagine?—at an angel's gossipping.

Whence it came, or how it came, or who bid it come, or whether it came purely of its own head, neither you nor I know—but there lay, sure enough, wrapt in its little cloudy swaddling-bands—a Child Angel.

Sun-threads—filmy beams—ran through the celestial drapery of what seemed its princely cradle. All the winged orders hovered round, watching when the new-born should open its yet closed eyes; which, when it did, first one, and then the other—with a solicitude and apprehension, yet not such as, stained with fear, dims the expanding eyelids of mortal infants—but as if to explore its path in those its unhereditary palaces—what an inextinguishable titter that time spared not celestial visages! Nor wanted there to my seeming. Oh the inexplicable simpleness of dreams! bowls of that cheering nectar,

—which mortals *caudle* call below.

Nor were wanting faces of female ministrants,—stricken in years

as it might seem,—so dexterous were those heavenly attendants to counterfeit kindly similitudes of earth, to greet, with terrestrial child-rites the young Present, which earth had made to heaven.

Then were celestial harpings heard, not in full symphony as those by which the spheres are tutored; but, as loudest instruments on earth speak oftentimes, muffled; so to accommodate their sound the better to the weak ears of the imperfect-born. And, with the noise of those subdued soundings, the Angelet sprang forth, fluttering its rudiments of pinions—but forthwith flagged and was recovered into the arms of those full-winged angels. And a wonder it was to see how, as years went round in heaven—a year in dreams is as a day—continually its white shoulders put forth buds of wings, but wanting the perfect angelic nutriment, anon was shorn of its aspiring, and fell fluttering—still caught by angel hands—for ever to put forth shoots, and to fall fluttering, because its birth was not of the unmixed vigour of heaven.

And a name was given to the Babe Angel, and it was to be called *Ge-Urania*, because its production was of earth and heaven.

And it could not taste of death, by reason of its adoption into immortal palaces: but it was to know weakness, and reliance, and the shadow of human imbecility; and it went with a lame gait; but in its goings it exceeded all mortal children in grace and swiftness. Then pity first sprang up in angelic bosoms; and yearnings (like the human) touched them at the sight of the immortal lame one.

And with pain did then first those Intuitive Essences with pain and strife, to their natures (not grief), put back their bright intelligences, and reduce their ethereal minds, schooling them to degrees and slower processes, so to adapt their lessons to the gradual illumination (as must needs be) of the half-earth-born; and what intuitive notices they could not repel (by reason that their nature is, to know all things at once), the half-heavenly novice, by the better part of its nature, aspired to receive into its understanding: so that Humility and Aspiration went on even-paced in the instruction of glorious Amphibium.

But, by reason that Mature Humanity is too gross to breathe the air of that super-subtile region, its portion was, and is, to be a child for ever.

And because the human part of it might not press into the heart and inwards of the palace of its adoption, those full-natured angels tended it by turns in the purlieus of the palace, where were shady groves and rivulets, like this green earth from which it came: so Love, with Voluntary Humility, waited upon the entertainment of the new adopted.

And myriads of years rolled round (in dreams Time is nothing), and still it kept, and is to keep, perpetual childhood, and is the Tutelar Genius of Childhood upon earth, and still goes lame and lovely.

By the banks of the river Pison is seen, lone sitting by the grave of the terrestrial Mirzah, whom the angel Nadir loved, a Child,

but not the same which I saw in heaven. A pensive hue overcasts its lineaments; nevertheless a correspondency is between the child by the grave, and that celestial orphan, whom I saw above; and the dimness of the grief upon the heavenly, is a shadow or emblem of that which stains the beauty of the terrestrial. And this correspondency is not to be understood but by dreams.

And in the archives of heaven I had grace to read, how that once the angel Nadir, being exiled from his place for mortal passion, upspringing on the wings of parental love (such power had parental love for a moment to suspend the else-irrevocable law), appeared for a brief instant in his station, and, depositing a wondrous Birth, straightway disappeared, and the palaces knew him no more. And this charge was the self-same Babe, who goeth lame and lovely—but Mirzah sleepeth by the river Pison.—(*The Child Angel; a Dream. The Last Essays of Elia*).

WASHINGTON IRVING,

b. 1783, d. 1859.

There is something in the very season of the year that gives a charm to the festivity of Christmas. At other times we derive a great portion of our pleasures from the mere beauties of nature. Our feelings sally forth and dissipate themselves over the sunny landscape, and we "live abroad and everywhere." The song of the bird, the murmur of the stream, the breathing fragrance of spring, the soft voluptuousness of summer, the golden pomp of autumn—earth with its mantle of refreshing green, and heaven with its deep delicious blue and its cloudy magnificence—all fill us with mute but exquisite delight, and we revel in the luxury of mere sensation. But in the depth of winter, when nature lies despoiled of every charm, and wrapped in her shroud of sheeted snow, we turn for our gratifications to moral sources. The dreariness and desolation of the landscape, the short gloomy days and darksome nights, while they circumscribe our wanderings, shut in our feelings also from rambling abroad, and make us more keenly disposed for the pleasure of the social circle. Our thoughts are more concentrated—our friendly sympathies more aroused. We feel more sensibly the charm of each others society, and are brought more closely together by dependence on each other for enjoyment. Heart calleth unto heart; and we draw our pleasures from the deep wells of loving-kindness, which lie in the quiet recesses of our bosoms; and which, when resorted to, furnish forth the pure element of domestic felicity.

The pitchy gloom without makes the heart dilate on entering the room filled with the glow and warmth of the evening fire. The ruddy blaze diffuses an artificial summer and sunshine through the room, and lights up each countenance in a kindlier welcome. Where does the honest face of hospitality expand into a broader and more cordial smile—where is the shy glance of love more

sweetly eloquent—than by the winter fireside? and as the hollow blast of wintry wind rushes through the hall, claps the distant door, whistles about the casement, and rumbles down the chimney, what can be more grateful than that feeling of sober and sheltered security, with which we look round upon the comfortable chamber and the scene of domestic hilarity.

The English, from the great prevalence of rural habit throughout every class of society, have always been fond of those festivals and holidays which agreeably interrupt the stillness of country life; and they were, in former days, particularly observant of the religious and social rites of Christmas. It is inspiring to read even the dry details which some antiquaries have given of the quaint humours, the burlesque pageants, the complete abandonment to mirth and good-fellowship, with which this festival was celebrated. It seemed to throw open every door, and unlock every heart. It brought the peasant and the peer together, and blended all ranks in one warm generous flow of joy and kindness. The old halls of castles and manor-houses resounded with the harp and the Christmas carol, and their ample boards groaned under the weight of hospitality. Even the poorest cottage welcomed the festive season with green decorations of bay and holly; the cheerful fire glanced its rays through the lattice, inviting the passengers to raise the latch, and join the gossip knot huddled round the hearth, beguiling the long evening with legendary jokes and oft-told Christmas tales.—*(Christmas.)*

THOMAS DE QUINCEY,

b. 1785, d. 1859.

But here, to save myself the trouble of too much verbal description, I will introduce a painter, and give him directions for the rest of the picture. Painters do not like white cottages, unless a good deal weather-stained; but as the reader now understands that it is a winter night, his services will not be required except for the inside of the house.

Paint me, then, a room seventeen feet by twelve, and not more than seven and a half feet high. This, reader, is somewhat ambitiously styled in my family the drawing-room; but, being contrived "a double debt to pay," it is also, and more justly, termed the library; for it happens that books are the only article of property in which I am richer than my neighbours. Of these I have about five thousand, collected gradually since my eighteenth year. Therefore, painter, put as many as you can into this room. Make it populous with books: and, furthermore, paint me a good fire; and furniture plain and modest, befitting the unpretending cottage of a scholar. And near the fire paint me a tea-table, and (as it is clear that no creature can come to see one on such a stormy night), place only two cups and saucers on the tea-tray; and if you know how to

paint such a thing symbolically or otherwise, paint me an eternal tea-pot—eternal *à parte ante*, and *à parte post;* for I usually drink tea from eight o'clock at night to four o'clock in the morning. And, as it is very unpleasant to make tea, or to pour it out for oneself, paint me a lovely young woman sitting at the table. Paint her arms like Aurora's, and her smiles like Hebe's. But no, dear M., not even in jest let me insinuate that thy power to illuminate my cottage rests upon a tenure so perishable as mere personal beauty, or that the witchcraft of angelic smiles lies within the empire of any earthly pencil. Pass then, my good painter, to something more within its power; and the next article brought forward should naturally be myself—a picture of the Opium-eater with his "little gold receptacle of the pernicious drug" lying beside him on the table. As to the opium, I have no objection to see a picture of *that*, though I would rather see the original: you may paint it if you choose; but I apprise you that no "little" receptacle would, even in 1816, answer *my* purpose, who was at a distance from the "stately Pantheon" and all druggists (mortal or otherwise). No; you may as well paint the real receptacle, which was not of gold, but of glass, and as much like a wine decanter as possible. Into this you may put a quart of ruby-coloured laudanum; that, and a book of German metaphysics placed by its side, will sufficiently attest my being in the neighbourhood; but as to myself,—there I demur. I admit that naturally I ought to occupy the foreground of the picture; that being the hero of the piece, or (if you choose) the criminal at the bar, my body should be had into court. This seems reasonable; but why should I confess on this point to a painter? or why confess at all? If the public (into whose private ear I am confidentially whispering my confessions and not into any painter's) should chance to have framed some agreeable picture for itself of the opium-eater's exterior,—should have ascribed to him, romantically, an elegant person or a handsome face, why should I barbarously tear from it so pleasing a delusion—pleasing both to the public and to me? No; paint me, if at all, according to your own fancy; and, as a painter's fancy should teem with beautiful creations, I cannot fail in that way to be a gainer. And now, reader, we have run through all the ten categories of my condition, as it stood about 1816-17; up to the middle of which latter year I judge myself to have been a happy man; and the elements of that happiness I have endeavoured to place before you, in the above sketch of the interior of a scholar's library, in a cottage among the mountains, on a stormy winter evening.

But now farewell—a long farewell to happiness—winter or summer! farewell to smiles and laughter! farewell to peace of mind! farewell to hope and to tranquil dreams, and to the blessed consolations of sleep! for more than three years and a half I am summoned away from these: I am now arrived at an Iliad of woes; for I have now to record THE PAINS OF OPIUM.—(*Confessions of an English Opium-Eater.*)

THOMAS CARLYLE,

b. 1795, d. 1881.

* * * * It was among this Arab people, so circumstanced, in the year 570 of our Era, that the man Mahomet was born. He was of the family of Hashem, of the Koreish tribe, as we said; though poor, connected with the chief persons of his country. Almost at his birth he lost his Father; at the age of six years his Mother too, a woman noted for her beauty, her worth and sense: he fell to the charge of his Grandfather, an old man, a hundred years old. A good old man: Mahomet's Father, Abdallah, had been his youngest favourite son. He saw in Mahomet, with his old life-worn eyes, a century old, the lost Abdallah come back again, all that was left of Abdallah. He loved the little orphan Boy greatly; used to say, They must take care of that beautiful little Boy, nothing in their kindred was more precious than he. At his death, while the boy was still but two years old, he left him in charge to Abu Thaleb the eldest of the Uncles, as to him that now was head of the house. By this Uncle, a just and rational man as everything betokens, Mahomet was brought-up in the best Arab way.

Mahomet, as he grew up, accompanied his Uncle on trading journeys and suchlike; in his eighteenth year one finds him a fighter following his Uncle in war. But perhaps the most significant of all his journeys is one we find noted as of some years' earlier date: a journey to the Fairs of Syria. The young man here first came in contact with a quite foreign world,—with one foreign element of endless moment to him: the Christian Religion. I know not what to make of that 'Sergius, the Nestorian Monk,' whom Abu Thaleb and he are said to have lodged with; or how much any monk could have taught one still so young. Probably enough it is greatly exaggerated, this of the Nestorian Monk. Mahomet was only fourteen; had no language but his own: much in Syria must have been a strange unintelligible whirlpool to him. But the eyes of the lad were open; glimpses of many things would doubtless be taken-in, and lie very enigmatic as yet, which were to ripen in a strange way into views, into beliefs and insights one day. These journeys to Syria were probably the beginning of much to Mahomet.

One other circumstance we must not forget: that he had no school-learning; of the thing we call school-learning none at all. The art of writing was but just introduced into Arabia; it seems to be the true opinion that Mahomet never could write! Life in the Desert, with its experiences, was all his education. What of this infinite Universe he, from his dim place, with his own eyes and thoughts, could take in, so much and no more of it was he to know. Curious, if we will reflect on it, this of having no books. Except by what he could see for himself, or hear of by uncertain rumour of speech in the obscure Arabian Desert, he could know nothing.

The wisdom that had been before him or at a distance from him in the world, was in a manner as good as not there for him. Of the great brother souls, flame-beacons through so many lands and times, no one directly communicates with this great soul. He is alone there, deep down in the bosom of the Wilderness; has to grow up so,—alone with Nature and his own Thoughts.

But, from an early age, he had been remarked as a thoughtful man. His companions named him '*Al Amin*, The Faithful.' A man of truth and fidelity; true in what he did, in what he spake and thought. They noted that *he* always meant something. A man rather taciturn in speech; silent when there was nothing to be said; but pertinent, wise, sincere, when he did speak; always throwing light on the matter. This is the only sort of speech *worth* speaking! Through life we find him to have been regarded as an altogether solid, brotherly, genuine man. A serious, sincere character; yet amiable, cordial, companionable, jocose even;—a good laugh in him withal: there are men whose laugh is as untrue as anything about them; who cannot laugh. One hears of Mahomet's beauty: his fine sagacious honest face, brown florid complexion, beaming black eyes;—I somehow like too that vein on the brow, which swelled-up black when he was in anger: like the '*horse-shoe* vein,' in Scott's *Redgauntlet*. It was a kind of feature in the Hashem family, this black swelling vein in the brow; Mahomet had it prominent, as would appear. A spontaneous, passionate, yet just, true-meaning man! Full of wild faculty, fire and light; of wild worth, all uncultured; working out his life-task in the depths of the Desert there.

How he was placed with Kadijah, a rich Widow, as her Steward, and travelled in her business, again to the Fairs of Syria; how he managed all, as one can well understand, with fidelity, adroitness; how her gratitude, her regard for him grew: the story of their marriage is altogether a graceful intelligible one as told us by the Arab authors. He was twenty-five; she forty, though still beautiful. He seems to have lived in a most affectionate, peaceable, wholesome way with this wedded benefactress; loving her truly, and her alone. It goes greatly against the impostor theory, the fact that he lived in this entirely unexceptionable, entirely quiet and common-place way, till the heat of his years was done. He was forty before he talked of any mission from Heaven. All his irregularities, real and supposed, date from after his fiftieth year, when the good Kadijah died. All his 'ambition,' seemingly, had been, hitherto, to live an honest life; his 'fame,' the mere good opinion of neighbours that knew him, had been sufficient hitherto. Not till he was already getting old, the prurient heat of his life all burnt out, and *peace* growing to be the chief thing this world could give him, did he start on the 'career of ambition;' and, belying all his past character and existence, set-up as a wretched empty charlatan to acquire what he could now no longer enjoy! For my share, I have no faith whatever in that. * * * *

Mahomet had been wont to retire yearly, during the month

Ramadhan, into solitude and silence; as indeed was the Arab custom; a praiseworthy custom, which such a man, above all, would find natural and useful. Communing with his own heart, in the silence of the mountains; himself silent; open to the 'small still voices:' it was a right natural custom! Mahomet was in his fortieth year, when having withdrawn to a cavern in Mount Hara, near Mecca, during this Ramadhan, to pass the month in prayer, and meditation on those great questions, he one day told his wife Kadijah, who with his household was with him or near him this year, That by the unspeakable special favour of Heaven he had now found it all out; was in doubt and darkness no longer, but saw it all. That all these Idols and Formulas were nothing, miserable bits of wood; that there was One God in and over all; and we must leave all Idols, and look to Him. That God is great; and that there is nothing else great! He is the Reality. Wooden Idols are not real; He is real. He made us at first, sustains us yet; we and all things are but the shadow of Him; a transitory garment veiling the Eternal Splendour. '*Allah akbar*, God is great;'—and then also '*Islam*,' That we must *submit* to God. That our whole strength lies in resigned submission to Him, whatsoever He do to us. For this world, and for the other! The thing He sends to us, were it death and worse than death, shall be good, shall be best; we resign ourselves to God.—'If this be *Islam*,' says Goethe, 'do we not all live in *Islam?*' * * * *

Such light had come as it could, to illuminate the darkness of this wild Arab soul. A confused dazzling splendour as of life and Heaven, in the great darkness which threatened to be death: he called it revelation and the angel Gabriel;—who of us yet can know what to call it? It is the 'inspiration of the Almighty' that giveth us understanding. To *know;* to get into the truth of anything, is ever a mystic act,—of which the best Logics can but babble on the surface. 'Is not Belief the true god-announcing Miracle?' says Novalis.—That Mahomet's whole soul, set in flame with this grand Truth vouchsafed him, should feel as if it were important and the only important thing, was very natural. That Providence had unspeakably honoured *him* by revealing it, saving him from death and darkness; that he therefore was bound to make known the same to all creatures: this is what was meant by 'Mahomet is the Prophet of God;' this too is not without its true meaning.—

The good Kadijah, we can fancy, listened to him with wonder, with doubt: at length she answered: Yes, it was *true* this that he said. One can fancy too the boundless gratitude of Mahomet; and how of all the kindnesses she had done him, this of believing the earnest struggling word he now spoke was the greatest. 'It is certain,' says Novalis, 'my Conviction gains infinitely, the moment another soul will believe in it.' It is a boundless favour.—He never forgot this good Kadijah. Long afterwards, Ayesha his young favourite wife, a woman who indeed distinguished herself among the Moslem, by all manner of qualities, through her whole long life; this young brilliant Ayesha was, one day, questioning him: "Now

am not I better than Kadijah? She was a widow; old, and had lost her looks: you love me better than you did her?"—"No, by Allah!" answered Mahomet: "No, by Allah! She believed in me when none else would believe. In the whole world I had but one friend, and she was that!"—Seid, his Slave, also believed in him; these with his young Cousin Ali, Abu Thaleb's son were his first converts.

He spoke of his Doctrine to this man and that; but the most treated it with ridicule, with indifference; in three years, I think, he had gained but thirteen followers. His progress was slow enough. His encouragement to go on, was altogether the usual encouragement that such a man in such a case meets. After some three years of small success, he invited forty of his chief kindred to an entertainment; and there stood-up and told them what his pretension was: that he had this thing to promulgate abroad to all men; that it was the highest thing, the one thing: which of them would second him in that? Amid the doubt and silence of all, young Ali, as yet a lad of sixteen, impatient of the silence, started-up, and exclaimed in passionate fierce language, That he would! The assembly, among whom was Abu Thaleb, Ali's Father, could not be unfriendly to Mahomet; yet the sight there, of one unlettered elderly man, with a lad of sixteen, deciding on such an enterprise against all mankind, appeared ridiculous to them; the assembly broke-up in laughter. Nevertheless it proved not a laughable thing; it was a very serious thing! As for this young Ali, one cannot but like him. A noble-minded creature, as he shows himself, now and always afterwards; full of affection, of fiery daring. Something chivalrous in him; brave as a lion; yet with a grace, a truth and affection worthy of Christian knighthood. He died by assassination in the Mosque at Bagdad; a death occasioned by his own generous fairness, confidence in the fairness of others: he said, If the wound proved not unto death, they must pardon the Assassin; but if it did, then they must slay him straightway, so that they two in the same hour might appear before God, and see which side of that quarrel was the just one!

Mahomet naturally gave offence to the Koreish, Keepers of the Caabah, superintendents of the Idols. One or two men of influence had joined him: the thing spread slowly, but it was spreading. Naturally he gave offence to everybody: Who is this that pretends to be wiser than we all; that rebukes us all, as mere fools and worshippers of wood! Abu Thaleb the good Uncle spoke with him: Could he not be silent about all that; believe it all for himself, and not trouble others, anger the chief men, endanger himself and them all, talking of it? Mahomet answered: If the Sun stood on his right hand and the Moon on his left, ordering to hold his peace, he could not obey! No: there was something in this Truth he had got which was of Nature herself; equal in rank to Sun, or Moon, or whatsoever thing Nature had made. It would speak itself there, so long as the Almighty allowed it, in spite of Sun and Moon, and all Koreish and all men and things. It must do that, and could do no

other. Mahomet answered so; and, they say, 'burst into tears.' Burst into tears: he felt that Abu Thaleb was good to him: that the task he had got was no soft, but a stern and great one.

He went on speaking to who would listen to him; publishing his Doctrine among the pilgrims as they came to Mecca; gaining adherents in this place and that. Continual contradiction, hatred, open or secret danger attended him. His powerful relations protected Mahomet himself; but by and by, on his own advice, all his adherents had to quit Mecca, and seek refuge in Abyssinia over the sea. The Koreish grew ever angrier; laid plots, and swore oaths among them, to put Mahomet to death with their own hands. Abu Thaleb was dead, the good Kadijah was dead. Mahomet is not solicitous of sympathy from us; but his outlook at this time was one of the dismalest. He had to hide in caverns, escape in disguise; fly hither and thither; homeless, in continual peril of his life. More than once it seemed all-over with him; more than once it turned on a straw, some rider's horse taking fright or the like, whether Mahomet and his Doctrine had not ended there, and not been heard of at all. But it was not to end so.

In the thirteenth year of his mission, finding his enemies all banded against him, forty sworn men, one out of every tribe, waiting to take his life, and no continuance possible at Mecca for him any longer, Mahomet fled to the place then called Yathreb, where he had gained some adherents; the place they now call Medina, or '*Medinat al Nabi*, the City of the Prophet,' from that circumstance. It lay some 200 miles off, through rocks and deserts; not without great difficulty, in such mood as we may fancy, he escaped thither, and found welcome. The whole East dates its era from this Flight, *Hegira* as they name it: the Year 1 of this Hegira is 622 of our Era, the fifty-third of Mahomet's life. He was now becoming an old man; his friends sinking round him one by one; his path desolate, encompassed with danger: unless he could find hope in his own heart, the outward face of things was but hopeless for him. It is so with all men in the like case. Hitherto Mahomet had professed to publish his Religion by the way of preaching and persuasion alone. But now, driven foully out of his native country, since unjust men had not only given no ear to his earnest Heaven's-message, the deep cry of his heart, but would not even let him live if he kept speaking it,—the wild Son of the Desert resolved to defend himself, like a man and Arab. If the Koreish will have it so, they shall have it. Tidings, felt to be of infinite moment to them and all men, they would not listen to these; would trample them down by sheer violence, steel and murder: well, let steel try it then! Ten years more this Mahomet had; all of fighting, of breathless impetuous toil and stuggle; with what result we know. * * * *

Mahomet can work no miracles; he often answers impatiently: I can work no miracles. I? 'I am a Public Preacher;' appointed to preach this doctrine to all creatures. Yet the world, as we can see, had really from of old been all one great miracle to him. Look

over the world, says he; is it not wonderful, the work of Allah; who ly 'a sign to you,' if your eyes were open! This Earth, God made it for you; 'appointed paths in it;' you can live in it, go to and fro on it.—The clouds in the dry country of Arabia, to Mahomet they are very wonderful: Great clouds, he says, born in the deep bosom of the Upper Immensity, where do they come from! They hang there, the great black monsters; pour-down their rain-deluges 'to revive a dead earth,' and grass springs, and 'tall 'leafy palm-trees with their date-clusters hanging round. Is not 'that a sign?' Your cattle too,—Allah made them; serviceable dumb creatures; they change the grass into milk; you have your clothing from them, very strange creatures; they come ranking home at evening-time, and, adds he, 'and are a credit to you!' Ships also,—he talks often about ships: Huge moving mountains, they spead-out their cloth wings, go bounding through the water there, Heaven's wind driving them; anon they lie motionless, God has withdrawn the wind, they lie dead, and cannot stir! Miracles? cries he: What miracle would you have? Are not you yourselves there? God made *you*, 'shaped you out of a little clay.' Ye were small once; a few years ago ye were not at all. Ye have beauty, strength, thoughts, 'ye have compassion on one another.' Old age comes-on you, and gray hairs; your strength fades into feebleness; ye sink down, and again are not. 'Ye have compassion on one another:' this struck me much: Allah might have made you having no compassion on one another,—how had it been then! This is a great direct thought, a glance at first-hand into the very fact of things. Rude vestiges of poetic genius, of whatsoever is best and truest, are visible in this man. A strong untutored intellect; eyesight, heart: a strong wild man,—might have shaped himself into Poet, King, Priest, any kind of hero. * * * *

Much has been said and written about the sensuality of Mahomet's Religion; more than was just. The indulgences, criminal to us, which he permitted, were not of his appointment; he found them practised, unquestioned from immemorial time in Arabia; what he did was to curtail them, restrict them, not on one but on many sides. His Religion is not an easy one: with rigorous fasts, lavations, strict complex formulas, prayers five times a day, and abstinence from wine, it did not 'succeed by being an easy religion.' As if indeed any religion, or cause holding of religion, could succeed by that! It is a calumny on men to say that they are roused to heroic action by ease, hope of pleasure, recompense,—sugar-plums of any kind, in this world or the next! In the meanest mortal there lies something nobler. The poor swearing soldier, hired to be shot, has his 'honour of a soldier,' different from drill-regulations and the shilling a day. It is not to taste sweet things, but to do noble and true things, and vindicate himself under God's Heaven as a god-made Man, that the poorest son of Adam dimly longs. Show him the way of doing that, the dullest daydrudge kindles into a hero. They wrong man greatly who say he is to be seduced by ease.

Difficulty, abnegation, martyrdom, death are the *allurements* that act on the heart of man. Kindle the inner genial life of him, you have a flame that burns-up all lower considerations. Not happiness, but something higher: one sees this even in the frivolous classes with their 'point of honour' and the like. Not by flattering our appetites; no, by awakening the Heroic that slumbers in every heart, can any Religion gain followers.—(*The Hero as Prophet. Mahomet: Islam.—On Heroes, Hero-Worship, and the Heroic in History. Lecture II.*)*

THOMAS BABINGTON (LORD) MACAULAY,

b. 1800, d. 1859.

The greatgrandsons of those who had fought under William and the greatgrandsons of those who had fought under Harold began to draw near to each other in friendship; and the first pledge of their reconciliation was the Great Charter, won by their united exertions, and framed for their common benefit.

Here commences the history of the English nation. The history of the preceding events is the history of wrongs inflicted and sustained by various tribes, which indeed all dwelt on English ground, but which regarded each other with aversion such as has scarcely ever existed between communities separated by physical barriers. For even the mutual animosity of countries at war with each other is languid when compared with the animosity of nations which, morally separated, are yet locally intermingled. In no country has the enmity of race been carried farther than in England. In no country has that enmity been more completely effaced. The stages of the process by which the hostile elements were melted down into one homogeneous mass are not accurately known to us. But it is certain that, when John became King, the distinction between Saxons and Normans was strongly marked, and that before the end of the reign of his grandson it had almost disappeared. In the time of Richard the First, the ordinary imprecation of a Norman gentleman was, "May I become an Englishman!"—his ordinary form of indignant denial was, "Do you take me for an Englishman?". The descendant of such a gentleman a hundred years later was proud of the English name.

The sources of the noblest rivers which spread fertility over continents, and bear richly laden fleets to the sea, are to be sought in wild and barren mountain tracts, incorrectly laid down in maps, and rarely explored by travellers. To such a tract the history of our country during the thirteenth century may not unaptly be compared. Sterile and obscure as is that portion of our annals, it is there that we must seek for the origin of our freedom, our prosperity, and our glory. Then it was that the great English people was formed, that the national character began to exhibit those

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peculiarities which it has ever since retained, and that our fathers became emphatically islanders,—islanders not merely in geographical position, but in their politics, their feelings, and their manners. Then first appeared with distinctness that constitution which has ever since, through all changes, preserved its identity; that constitution of which all the other free consitutions in the world are copies, and which, in spite of some defects, deserves to be regarded as the best under which any great society has ever yet existed during many ages. Then it was that the House of Commons, the archetype of all the representative assemblies which now meet, either in the old or in the new world, held its first sittings. Then it was that the common law rose to the dignity of a science, and rapidly became a not unworthy rival of the imperial jurisprudence. Then it was that the courage of those sailors who manned the rude barks of the Cinque Ports first made the flag of England terrible on the seas. Then it was that the most ancient colleges which still exist at both the great national seats of learning were founded. Then was formed that language, less musical indeed than the languages of the south, but in force, in richness, in aptitude for all the highest purposes of the poet, the philosopher, and the orator, inferior to the tongue of Greece alone. Then too appeared the first faint dawn of that noble literature, the most splendid and the most durable of the many glories of England.—*(The Origin of the English Nation.)**

HUGH MILLER,

b. 1802, d. 1856.

The light again brightens,—it is day; and over an expanse of ocean without visible bound the horizon has become wider and sharper of outline than before. There is life in that great sea,—invertebrate, mayhap also ichthyic life; but, from the comparative distance of the point of view occupied by the prophet, only the slow roll of its waves can be discerned, as they rise and fall in long undulations before a gentle gale; and what most strongly impresses the eye is the change which has taken place in the atmospheric scenery. That lower stratum of the heavens occupied in the previous vision by seething steam, or gray smoke-like fog, is clear and transparent; and only in an upper region, where the previously invisible vapour of the tepid sea has thickened in the cold, do the clouds appear. But there, in the higher strata of the atmosphere, they lie, thick and manifold,—an upper sea of great waves, separated from those beneath by the transparent firmament, and, like them too, impelled in rolling masses by the wind. A mighty advance has taken place in creation; but its most conspicuous optical sign is the existence of a transparent atmosphere,—of a firmament

* By kind permission of the Rt. Hon. George Otto Trevelyan, M.P.

stretched out over the earth, that separates the waters above from the waters below. But darkness descends for the third time upon the seer, for the evening and the morning have completed the second day.

Yet again the light rises under a canopy of cloud; but the scene has changed, and there is no longer an unbroken expanse of sea. The white surf breaks, at the distant horizon, on an insulated reef, formed mayhap by the Silurian or Old Red coral zoophytes ages before, during the bygone yesterday; and beats in long lines of foam, nearer at hand, against a low, winding shore, the seaward barrier of a widely-spread country. For at the Divine command the land has arisen from the deep,—not inconspicuously and in scattered islets, as at an earlier time, but in extensive though flat and marshy continents, little raised above the sea-level; and a yet further fiat has covered them with the great Carboniferous flora. The scene is one of mighty forests of cone-bearing trees,—of palms, and tree-ferns, and gigantic club-mosses, on the opener slopes, and of great reeds clustering by the sides of quiet lakes and dark rolling river. There is deep gloom in the recesses of the thicker woods, and low thick mists creep along the dank marsh or sluggish stream. But there is a general lightening of the sky over-head: as the day declines, a redder flush than had hitherto lighted up the prospect falls athwart fern-covered bank and long withdrawing glade. And while the fourth evening has fallen on the prophet, he becomes sensible, as it wears on and the fourth dawn approaches, that yet another change has taken place. The Creator has spoken, and the stars look out from openings of deep unclouded blue; and as day rises, and the planet of morning pales in the east, the broken cloudlets are transmuted from bronze into gold, and anon the gold becomes fire, and at length the glorious sun arises out of the sea, and enters on his course rejoicing. It is a brilliant day; the waves, of a deeper and softer blue than before, dance and sparkle in the light; the earth, with little else to attract the gaze, has assumed a garb of brighter green; and as the sun declines amid even richer glories than those which had encircled his rising, the moon appears full-orbed in the east,—to the human eye the second great luminary of the heavens,—and climbs slowly to the zenith as night advances, shedding its mild radiance on land and sea.

Again the day breaks; the prospect consists, as before, of land and ocean. There are great pine woods, reed-covered swamps, wide plains, winding rivers, and broad lakes; and a bright sun shines over all. But the landscape derives its interest and novelty from a feature unmarked before. Gigantic birds stalk along the sands, or wade far into the water in quest of their ichthyic food; while birds of lesser size float upon the lakes, or scream discordant in hovering flocks, thick as insects in the calm of a summer evening, over the narrower seas, or brighten with the sunlit gleam of their wings the thick woods. And ocean has its monsters: great "*tanninim*" tempest the deep, as they heave their huge bulk over the surface, to inhale the life-sustaining air; and out of their nostrils goeth smoke,

as out of a "seething pot or cauldron." Monstrous creatures, armed in massive scales, haunt the rivers, or scour the flat rank meadows; earth, air, and water are charged with animal life; and the sun sets on a busy scene, in which unerring instinct pursues unremittingly its few simple ends,—the support and preservation of the individual, the propagation of the species, and the protection and maintenance of the young.

Again the night descends, for the fifth day has closed; and morning breaks on the sixth and last day of creation. Cattle and beasts of the field graze on the plains; the thick-skinned rhinoceros wallows in the marshes; the squat hippopotamus rustles among the reeds, or plunges sullenly into the river; great herds of elephants seek their food amid the young herbage of the woods; while animals of fiercer nature,—the lion, the leopard, and the bear,—harbour in deep caves till the evening, or lie in wait for their prey amid tangled thickets, or beneath some broken bank. At length, as the day wanes and the shadows lengthen, man, the responsible lord of creation, formed in God's own image, is introduced upon the scene, and the work of creation ceases for ever upon the earth. The night falls once more upon the prospect, and there dawns yet another morrow,—the morrow of God's rest,—that Divine Sabbath in which there is no more creative labour, and which, "blessed and sanctified" beyond all the days that had gone before, has as its special object the moral elevation and final redemption of man. And over *it* no evening is represented in the record as falling, for its special work is not yet complete. Such seems to have been the sublime panorama of creation exhibited in vision of old, to

> The Shepherd who first taught the chosen seed,
> In the beginning how the heavens and earth
> Rose out of chaos;

and rightly understood, I know not a single scientific truth that militates against even the minutest or least prominent of its details. —(*The Mosaic Vision of Creation.*)*

EDWARD GEORGE BULWER (LORD) LYTTON,

b. 1806, d. 1873.

At both doors now were heard the sound of voices. "Open in the king's name, or expect no mercy!"

"Hist!" said Gawtrey. "One way yet—the window—the rope."

Morton opened the casement—Gawtry uncoiled the rope. The dawn was breaking; it was light in the streets, but all seemed quiet without. The doors reeled and shook beneath the pressure of the pursuers. Gawtrey flung the rope across the street to the opposite parapet; after two or three efforts, the grappling-hook caught firm hold—the perilous path was made. . . . . .

* By kind permission of Hugh Miller, Esq.

"Go first;" said Morton; "I will not leave you now: you will be longer getting across than I shall. I will keep guard till you are over."

"Hark! hark;—are you mad? *You* keep guard! What is your strength to mine? Twenty men shall not move that door, while my weight is against it. Quick, or you destroy us both! Besides, you will hold the rope for me, it may not be strong enough for my bulk of itself. Stay!—stay, one moment. If you escape, and I fall—Fanny—my father, he will take care of her,—you remember,—thanks! Forgive me all! Go; that's right!"

With a firm pulse, Morton threw himself on that dreadful bridge; it swung and crackled at his weight. Shifting his grasp rapidly—holding his breath—with set teeth—with closed eyes—he moved on— he gained the parapet—he stood safe on the opposite side. And now, straining his eyes across, he saw through the open casement into the chamber he had just quitted. Gawtrey was still standing against the door to the principal staircase, for that of the two was the weaker and the more assailed. Presently the explosion of a firearm was heard; they had shot though the panel. Gawtrey seemed wounded, for he staggered forward, and uttered a fierce cry; a moment more, and he gained the window—he seized the rope—he hung over the tremendous depth! Morton knelt by the parapet, holding the grappling-hook in its place, with convulsive grasp, and fixing his eyes, bloodshot with fear and suspense, on the huge bulk that clung for life to that slender cord!

"*Le voilà! le voilà!*" cried a voice from the opposite side. Morton raised his gaze from Gawtrey; the casement was darkened by the forms of the pursuers—they had burst into the room—an officer sprung upon the parapet, and Gawtry, now aware of his danger, opened his eyes, and as he moved on, glared upon the foe. The policeman deliberately raised his pistol—Gawtrey arrested himself—from a wound in his side the blood trickled slowly and darkly down, drop by drop, upon the stones below; even the officers of law shuddered as they eyed him—his hair bristling—his cheek white—his lips drawn convulsively from his teeth, and his eye glaring from beneath the frown of agony and menace in which yet spoke the indomitable power and fierceness of the man. His look, so fixed—so intense—so stern, awed the policeman; his hand trembled as he fired, and the ball struck the parapet an inch below the spot where Morton knelt. An indistinct, wild, gurgling sound—half laugh, half yell—of scorn and glee, broke from Gawtrey's lips. He swung himself on—near—near—nearer—a yard from the parapet.

"You are saved!" cried Morton; when at that moment a volley burst from the fatal casement—the smoke rolled over both the fugitives—a groan, or rather howl, of rage, and despair, and agony, appalled even the hardiest on whose ear it came. Morton sprung to his feet and looked below. He saw on the rugged stones, far down, a dark, formless, motionless mass—the strong man of passion and levity—the giant who had played with life and soul, as an infant

with the baubles that it prizes and breaks—was what the Cæsar and the leper alike are, when the clay is without God's breath,—what glory, genius, power, and beauty, would be, for ever and for ever, if there were no God!—(*Death of Gawtrey, the Coiner.—Night and Morning.*)*

CHARLES DICKENS

b. 1812, d. 1870.

She was dead. No sleep so beautiful and calm, so free from trace of pain, so fair to look upon. She seemed a creature fresh from the hand of God, and waiting for the breath of life; not one who had lived and suffered death.

Her couch was dressed with here and there some winter berries and green leaves, gathered in a spot she had been used to favour. "When I die, put near me something that has loved the light, and had the sky above it always." Those were her words.

She was dead. Dear, gentle, patient, noble Nell was dead. Her little bird—a poor slight thing the pressure of a finger would have crushed—was stirring nimbly in its cage; and the strong heart of its child-mistress was mute and motionless for ever.

Where were the traces of her early cares, her sufferings, and fatigues. All gone. Sorrow was dead indeed in her, but peace and perfect happiness were born; imaged in her tranquil beauty and profound repose.

And still her former self lay there, unaltered in this change. Yes. The old fireside had smiled upon that same sweet face; it had passed like a dream through haunts of misery and care; at the door of the poor schoolmaster on the summer evening, before the furnace fire upon the cold wet night, at the still bedside of the dying boy, there had been the same mild lovely look. So shall we know the angels in their majesty, after death.

The old man held one languid arm in his, and had the small hand tight folded to his breast, for warmth. It was the hand she had stretched out to him with her last smile—the hand that had led him on through all their wanderings. Ever and anon he pressed it to his lips; then hugged it to his breast again, murmuring that it was warmer now; and as he said it he looked, in agony, to those who stood around, as if imploring them to help her.

She was dead, and past all help, or need of it. The ancient rooms she had seemed to fill with life, even while her own was waning fast—the garden she had tended—the eyes she had gladdened—the noiseless haunts of many a thoughtful hour—the paths she had trodden as it were but yesterday—could know her no more.

"It is not," said the schoolmaster, as he bent down to kiss her on the cheek, and gave his tears free vent, "it is not on earth that

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Heaven's justice ends. Think what it is compared with the World to which her young spirit has winged its early flight, and say, if one deliberate wish expressed in solemn tones above this bed could call her back to life, which of us would utter it!" . . . . .

She had been dead two days. They were all about her at the time, knowing that the end was drawing on. She died soon after daybreak. They had read and talked to her in the earlier portion of the night, but as the hours crept on, she sunk to sleep. They could tell, by what she faintly uttered in her dreams, that they were of her journeyings with the old man; they were of no painful scenes, but of those who had helped and used them kindly, for she often said "God bless you!" with great fervour. Waking, she never wandered in her mind but once, and that was of beautiful music which she said was in the air. God knows. It may have been.

Opening her eyes at last, from a very quiet sleep, she begged that they would kiss her once again. That done, she turned to the old man with a lovely smile upon her face—such, they said, as they had never seen, and never could forget—and clung with both her arms about his neck. They did not know that she was dead, at first. . . . . .

She had never murmured or complained; but, with a quiet mind and manner quite unaltered—save that she every day became more earnest and more grateful to them—faded like the light upon a summer's evening.—*(The Death of Little Nell.—The Old Curiosity Shop.)*

CHARLES KINGSLEY.

b. 1819, d. 1875.

Forth Amyas went, with Ayacanora as a guide, some five miles upward along the forest slopes, till the girl whispered, "There they are"; and Amyas, pushing himself gently through a thicket of bamboo, beheld a scene which, in spite of his wrath, kept him silent, and perhaps softened, for a minute.

On the further side of a little lawn, the stream leaped through a chasm beneath overarching vines, sprinkling eternal freshness upon all around, and then sank foaming into a clear rock basin, a bath for Dian's self. On its further side, the crag rose some twenty feet in height, bank upon bank of feathered ferns and cushioned moss, over the rich green beds of which drooped a thousand orchids, scarlet, white, and orange, and made the still pool gorgeous with the reflection of their gorgeousness. At its more quiet outfall, it was half-hidden in huge fantastic leaves and tall flowering stems; but near the waterfall the grassy bank sloped down toward the stream, and there, on palm-leaves strewn upon the turf, beneath the shadow of the crags, lay the two men whom Amyas sought, and whom, now he had found them, he had hardly heart to wake from their delicious dream.

For what a nest it was which they had found! The air was heavy with the scent of flowers, and quivering with the murmur of the stream, the humming of the colibris and insects, the cheerful song of birds, the gentle cooing of a hundred doves; while now and then, from far away, the musical wail of the sloth, or the deep toll of the bell-bird, came softly to the ear. What was not there which eye or ear could need? And what which palate could need either? For on the rock above, some strange tree, leaning forward, dropped every now and then a luscious apple upon the grass below, and huge wild plantains bent beneath their load of fruit.

There, on the stream bank, lay the two renegades from civilised life. They had cast away their clothes, and painted themselves, like the Indians, with arnotto and indigo. One lay lazily picking up the fruit which fell close to his side; the other sat, his back against a cushion of soft moss, his hands folded languidly upon his lap, giving himself up to the soft influence of the narcotic coca-juice, with half-shut dreamy eyes fixed on the everlasting sparkle of the waterfall—

> While beauty, born of murmuring sound,
> Did pass into his face.

Somewhat apart crouched their two dusky brides, crowned with fragrant flowers, but working busily, like true women, for the lords whom they delighted to honour. One sat plaiting palm fibres into a basket; the other was boring the stem of a huge milk-tree, which rose like some mighty column on the right hand of the lawn, its broad canopy of leaves unseen through the dense underwood of laurel and bamboo, and betokened only by the rustle far aloft, and by the mellow shade in which it bathed the whole delicious scene.—(*Scene in an Indian Forest.*)*

JOHN RUSKIN,

b. 1819,

It is a constant law that the greatest men, whether poets or historians, live entirely in their own age, and that the greatest fruits of their work are gathered out of their own age. Dante paints Italy in the thirteenth century; Chaucer, England in the fourteenth; Masaccio, Florence in the fifteenth; Tintoret, Venice in the sixteenth;—all of them utterly regardless of anachronism and minor error of every kind, but getting always vital truth out of the vital present.

If it be said that Shakspere wrote perfect historical plays on subjects belonging to the preceding centuries, I answer, that they *are* perfect plays just because there is no care about centuries in them, but a life which all men recognize for the human life of all time; and this it is, not because Shakspere sought to give universal

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truth, but because, painting honestly and completely from the men about him, he painted that human nature which is, indeed, constant enough,—a rogue in the fifteenth century being, *at heart*, what a rogue is in the nineteenth and was in the twelfth; and an honest or a knightly man being, in like manner, very similar to other such at any other time. And the work of these great idealists is, therefore, always universal; not because it is *not portrait*, but because it is *complete* portrait down to the heart, which is the same in all ages; and the work of the mean idealists is *not* universal, not because it is portrait, but because it is *half* portrait,—of the outside, the manners and the dress, not of the heart. Thus Tintoret and Shakspere paint, both of them, simply Venetian and English nature as they saw it in their time, down to the root; and it does for *all* time; but as for any care to cast themselves into the particular ways and tones of thought, or custom, of past time in their historical work, you will find it in neither of them, nor in any other perfectly great man that I know of.

If there had been no vital truth in their present, it is hard to say what these men could have done. I suppose, primarily, they would not have existed; that they, and the matter they have to treat of, are given together, and that the strength of the nation and its historians correlatively rise and fall—Herodotus springing out of the dust of Marathon. It is also hard to say how far our better general acquaintance with minor details of past history may make us able to turn the shadow on the imaginative dial backwards, and naturally to live, and even live strongly if we choose, in past periods; but this main truth will always be unshaken, that the only historical painting deserving the name is portraiture of our own living men and our own passing times, and that all efforts to summon up the events of bygone periods, though often useful and touching, must come under an inferior class of poetical painting; nor will it, I believe, ever be much followed as their main work by the strongest men, but only by the weaker and comparatively sentimental (rather than imaginative) groups. This marvellous first half of the nineteenth century has in this matter, as in nearly all others, been making a double blunder. It has, under the name of improvement, done all it could to EFFACE THE RECORDS which departed ages have left of themselves, while it has declared the FORGERY OF FALSE RECORDS of these same ages to be the great work of its historical painters! I trust that in a few years more we shall come somewhat to our senses in the matter, and begin to perceive that our duty is to preserve what the past has had to say for itself, and to say for ourselves also what shall be true for the future. Let us strive, with just veneration for that future, first to do what is worthy to be spoken, and then to speak it faithfully; and, with veneration for the past, recognize that it is indeed in the power of love to preserve the monument, but not of incantation to raise the dead.—(*Modern Painters*, vol. iii., pt. iv., chap. vii., § 19, 20 & 21.)*

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Shakspere seems to have been sent essentially to take universal and equal grasp of the *human* nature; and to have been removed, therefore, from all influences which could in the least warp or bias his thoughts. It was necessary that he should lean *no* way; that he should contemplate, with absolute equality of judgment, the life of the court, cloister, and tavern, and be able to sympathize so completely with all creatures as to deprive himself, together with his personal identity, even of his conscience, as he casts himself into their hearts. He must be able to enter into the soul of Falstaff or Shylock with no more sense of contempt or horror than Falstaff or Shylock themselves feel for or in themselves; otherwise his own conscience and indignation would make him unjust to them; he would turn aside from something, miss some good, or overlook some essential palliation. He must be utterly without anger, utterly without purpose; for if a man has any serious purpose in life, that which runs counter to it, or is foreign to it, will be looked at frowningly or carelessly by him Shakspere was forbidden of Heaven to have any *plans*. To *do* any good or *get* any good, in the common sense of good, was not to be within his permitted range of work. Not, for him, the founding of institutions, the preaching of doctrines, or the repression of abuses. Neither he, nor the sun, did on any morning that they rose together, receive charge from their Maker concerning such things. They were both of them to shine on the evil and good; both to behold unoffendedly all that was upon the earth, to burn unappalled upon the spears of kings, and undisdaining, upon the reeds of the river.

Therefore, so far as nature had influence over the early training of this man, it was essential to his perfectness, that the nature should be quiet. No mountain passions were to be allowed in him. Inflict upon him but one pang of the monastic conscience; cast upon him but one cloud of the mountain gloom; and his serenity had been gone for ever—his equity—his infinity. You would have made another Dante of him; and all that he would have ever uttered about poor, soiled, and frail humanity would have been the quarrel between Sinon and Adam of Brescia,—speedingly retired from, as not worthy a man's hearing, nay, not to be heard without heavy fault. All your Falstaffs, Slenders, Quicklys, Sir Tobys, Lances, Touchstones, and Quinces would have been lost in that. Shakspere could be allowed no mountains; nay, not even any supreme natural beauty. He had to be left with his kingcups, and clover;—pansies—the passing clouds—the Avon's flow—and the undulating hills and woods of Warwick; nay, he was not to love even these in any exceeding measure, lest it might make him in the least over-rate their power upon the strong, full-fledged minds of men. He makes the quarrelling fairies concerned about them; poor lost Ophelia find some comfort in them; fearful, fair, wise-hearted Perdita, trust the speaking of her good will and good hostess-ship to them; and one of the brothers of Imogen confide his sorrow to them,—rebuked instantly by his brother for "wenchlike words;" but any thought of them in his mighty men I do not find: it is not

usually in the nature of such men; and if he had loved the flowers the *least* better himself, he would assuredly have been offended at this, and given a botanical turn of mind to Cæsar, or Othello.

And it is even among the most curious proofs of the necessity to all high imagination that it should paint straight from the life, that he has *not* given such a turn of mind to some of his great men; Henry the Fifth, for instance. Doubtless some of my readers, having been accustomed to hear it repeated thoughtlessly from mouth to mouth that Shakspere conceived the spirit of all ages, were as much offended as surprised at my saying that he only painted human nature as he saw it in his own time. They will find, if they look into his work closely, as much antiquarianism as they do geography, and no more. The commonly received notions about the things that had been, Shakspere took as he found them, animating them with pure human nature, of any time and all time; but inquiries into the minor detail of temporary feeling, he despised as utterly as he did maps; and wheresoever the temporary feeling was in anywise contrary to that of his own day, he errs frankly, and paints from his own time.—(*Modern Painters*, vol. iv., pt. v., chap. xx., § 28, 29 and 30.)*

Come with me, on an autumnal morning, through the dark gates of Padua, and let us take the broad road leading towards the east.

It lies level, for a league or two, between its elms, and vine festoons full laden, their thin leaves veined into scarlet hectic, and their clusters deepened into gloomy blue; then mounts an embankment above the Brenta, and runs between the river and the broad plain, which stretches to the north in endless lines of mulberry and maize. The Brenta flows slowly, but strongly; a muddy volume of yellowish-grey water, that neither hastens nor slackens, but glides heavily between its monotonous banks, with here and there a short, babbling eddy twisted for an instant into its opaque surface, and vanishing, as if something had been dragged into it and gone down. Dusty and shadeless, the road fares along the dyke on its northern side; and the tall white tower of Dolo is seen trembling in the heat-mist far away, and never seems nearer than it did at first. Presently, you pass one of the much-vaunted "villas on the Brenta:" a glaring, spectral shell of brick and stucco, its windows with painted architraves like picture-frames, and a court-yard paved with pebbles in front of it, all burning in the thick glow of the feverish sunshine, but fenced from the high road, for magnificence sake, with goodly posts and chains; then another, of Kew Gothic, with Chinese variations, painted red and green; a third, composed for the greater part of dead wall, with fictitious windows painted upon

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it, each with a pea-green blind, and a classical architrave in bad perspective; and a fourth, with stucco figures set on the top of its garden-wall: some antique, like the kind to be seen at the corner of the New Road, and some of clumsy grotesque dwarfs, with fat bodies and large boots. This is the architecture to which her studies of the Renaissance have conducted modern Italy.

The sun climbs steadily, and warms into intense white the walls of the little piazza of Dolo, where we change horses. Another dreary stage among the now divided branches of the Brenta, forming irregular and half-stagnant canals; with one or two more villas on the other side of them, but these of the old Venetian type, which we may have recognized before at Padua, and sinking fast into utter ruin, black, and rent, and lonely, set close to the edge of the dull water, with what were once small gardens beside them, kneaded into mud, and with blighted fragments of gnarled hedges and broken stakes for their fencing; and here and there a few fragments of marble steps, which have once given them graceful access from the water's edge, now settling into the mud in broken joints, all aslope, and slippery with green weed. At last the road turns sharply to the north, and there is an open space, covered with bent grass, on the right of it: but do not look that way.

Five minutes more, and we are in the upper room of the little inn at Mestre, glad of a moment's rest in shade. The table is (always, I think) covered with a cloth of nominal white and perennial grey, with plates and glasses at due intervals, and small loaves of a peculiar white bread, made with oil, and more like knots of flour than bread. The view from its balcony is not cheerful: a narrow street, with a solitary brick church and barren campanile on the other side of it; and some conventual buildings, with a few crimson remnants of fresco about their windows: and between them and the street, a ditch with some slow current in it, and one or two small houses beside it, one with an arbour of roses at its door, as in an English tea-garden; the air, however, about us having in it nothing of roses, but a close smell of garlic and crabs, warmed by the smoke of various stands of hot chestnuts. There is much vociferation also going on beneath the window respecting certain wheelbarrows which are in rivalry for our baggage; we appease their rivalry with our best patience, and follow them down the narrow street.

We have but walked some two hundred yards when we come to a low wharf or quay, at the extremity of a canal, with long steps on each side down to the water, which latter we fancy for an instant has become black with stagnation; another glance undeceives us,—it is covered with the black boats of Venice. We enter one of them, rather to try if they be real boats or not, than with any definite purpose, and glide away; at first feeling as if the water were yielding continually beneath the boat and letting her sink into soft vacancy. It is something clearer than any water we have seen lately, and of a pale green; the banks only two or three feet above it, of mud and rank grass, with here and there a stunted tree; gliding swiftly past the

small casement of the gondola, as if they were dragged by upon a painted scene.

Stroke by stroke, we count the plunges of the oar, each heaving up the side of the boat slightly as her silver beak shoots forward. We lose patience, and extricate ourselves from the cushions; the sea air blows keenly by, as we stand leaning on the roof of the floating cell. In front, nothing to be seen but long canal and level bank; to the west, the tower of Mestre is lowering fast, and behind it there have arisen purple shapes, of the colour of dead rose-leaves, all round the horizon, feebly defined against the afternoon sky—the Alps of Bassano. Forward still: the endless canal bends at last, and then breaks into intricate angles about some low bastions, now torn to pieces and staggering in ugly rents towards the water—the bastions of the fort of Malghera. Another turn, and another perspective of canal; but not interminable. The silver beak cleaves it fast,—it widens: the rank grass of the banks sinks lower, and lower, and at last dies in tawny knots along an expanse of weedy shore. Over it, on the right, but a few years back, we might have seen the lagoon stretching to the horizon, and the warm southern sky bending over Malamocco to the sea. Now we can see nothing but what seems a low and monotonous dockyard wall, with flat arches to let the tide through it;—this is the railroad bridge, conspicuous above all things. But at the end of those dismal arches there rises, out of the wide water, a straggling line of low and confused brick buildings, which, but for the many towers which are mingled among them, might be the suburbs of an English manufacturing town. Four or five domes, pale, and apparently at a greater distance, rise over the centre of the line; but the object which first catches the eye is a sullen cloud of black smoke brooding over the northern half of it, and which issues from the belfry of a church. It is Venice.—(*From Padua to Venice.—Stones of Venice*, vol. i., chap. xxx., § 7, 8, 9, and 10.)*

The impotent feelings of romance, so singularly characteristic of this century, may indeed gild, but never save, the remains of those mightier ages to which they are attached like climbing flowers; and they must be torn away from the magnificent fragments, if we would see them as they stood in their own strength. Those feelings, always as fruitless as they are fond, are in Venice not only incapable of protecting, but even of discerning, the objects to which they ought to have been attached. The Venice of modern fiction and drama is a thing of yesterday, a mere efflorescence of decay, a stage dream which the first ray of daylight must dissipate into dust. No prisoner, whose name is worth remembering, or whose sorrow

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deserved sympathy, ever crossed that "Bridge of Sighs," which is the centre of the Byronic ideal of Venice; no great merchant of Venice ever saw that Rialto under which the traveller now passes with breathless interest: the statue which Byron makes Faliero address as of one of his great ancestors, was erected to a soldier of fortune a hundred and fifty years after Faliero's death; and the most conspicuous parts of the city have been so entirely altered in the course of the last three centuries, that if Henry Dandolo or Francis Foscari could be summoned from their tombs, and stood each on the deck of his galley at the entrance of the Grand Canal, that renowned entrance, the painter's favourite subject, the novelist's favourite scene, where the water first narrows by the steps of the Church of La Salute,—the mighty Doges would not know in what spot of the world they stood, would literally not recognize one stone of the great city, for whose sake, and by whose ingratitude, their grey hairs had been brought down with bitterness to the grave. The remains of *their* Venice lie hidden behind the cumbrous masses which were the delight of the nation in its dotage; hidden in many a grass-grown court, and silent pathway, and lightless canal, where the slow waves have sapped their foundations for five hundred years, and must soon prevail over them for ever. It must be our task to glean and gather them forth, and restore out of them some faint image of the lost city; more gorgeous a thousandfold than that which now exists, yet not created in the day-dream of the prince, nor by the ostentation of the noble, but built by iron hands and patient hearts, contending against the adversity of nature and the fury of man, so that its wonderfulness cannot be grasped by the indolence of imagination, but only after frank inquiry into the true nature of that wild and solitary scene, whose restless tides and trembling sands did indeed shelter the birth of the city, but long denied her dominion.—(*The Venice of Modern Fiction.—Stones of Venice*, v. ii., ch. i., § 2.)*

The current literature upon the strikes of our workmen, being almost entirely under the command of the Masters, has consisted chiefly in lectures on the guilt and folly of strikes, without in any wise addressing itself to point out to the men any other way of settling the question. "You can't have three shillings a day in such times; but we will give you two-and-sixpence: you had better take it—and, both on religious and commercial grounds, make no fuss. How much better is two-and-sixpence than nothing! and if once the mill stop—think—where shall we be all then?" "Yes," the men answer, "but if to-day we take two-and-sixpence, what is to hinder you, to-morrow, from observing to us that two shillings are better than nothing, and

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we had better take *that* sum on religious and commercial principles, without fuss? And the day after, may not the same pious and moral instructors recommend to us the contented acceptance of eighteenpence? A stand must clearly be made somewhere, and we choose to make it here, and now."

The masters again have reason to rejoin: "True, but if we give you three shillings to-day, how are we to know you will not stand for three-and-sixpence to-morrow, and for four shillings next week? A stand must be made somewhere, and we choose to make it here, and now."

What solution is there, then? and of what use are any quantity of homilies either to man or master, on their manner of debate, that show them no possible solution in another way? As things are at present, the quarrel can only be practically closed by imminence of starvation on one side, or of bankruptcy on the other: even so, closed only for a moment,—never ended, burning presently forth again, to sink silent only in death;—while, year after year, the agonies of conflict and truces of exhaustion produce, for reward of the total labour, and fiat of the total council, of the people, the minimum of gain for the maximum of misery.

Scattered up and down, through every page I have written on political economy for the last twenty years, the reader will find unfailing reference to a principle of solution in such dispute, which is rarely so much as named by other arbitrators;—or, if named, never believed in: yet, this being indeed the only principle of decision, the conscience of it, however repressed, stealthily modifies every arbitrative word.

The men are rebuked, in the magistral homilies, for their ingratitude in striking! Then there must be a law of *Grace*, which at least the masters recognize. The men are mocked in the magistral homilies for their folly in striking. Then there must be a law of *Wisdom*, which at least the masters recognize.

Appeal to *these*, then, for their entire verdict, most virtuous masters, all-gracious and all-wise. These reprobate ones, graceless and senseless, cannot find their way for themselves; you must guide them. That much I told you years and years ago. You will have to do it, in spite of all your liberty-mongers. Masters, in fact, you must be; not in name.

But, as yet blind; and drivers—not leaders—of the blind, you must pull the beams out of your own eyes, now; and that bravely. Preach your homily to yourselves first. Let me hear once more how it runs, to the men. "Oh foolish and ungrateful ones," you say, "did we not once on a time give you high wages—even so high that you contentedly drank yourselves to death; and now, oh foolish and forgetful ones, that the time has come for us to give you low wages, will you not contentedly also starve yourselves to death?"

Alas, wolf-shepherds—this is St. George's word to you:—

"In your prosperity you gave these men high wages, not in any kindness to *them*, but in contention for business among yourselves. You allowed the men to spend their wage in drunkenness, and you

boasted of that drunkenness by the mouth of your Chancellor of the Exchequer, and in the columns of your leading journal, as a principal sign of the country's prosperity. You have declared again and again, by vociferation of all your orators, that you have wealth so overflowing that you do not know what to do with it. These men who dug the wealth for you, now lie starving at the mouths of the hell-pits you made them dig; yea, their bones lie scattered at the grave's mouth, like as when one cutteth and cleaveth wood upon the earth. Your boasted wealth—where is it? Is the war between these and you, because you now mercilessly refuse them food, or because all your boasts of wealth were lies, and you have none to give?"—(*On Strikes.—Fors Clavigera, New Series, Letter II.*)*

I think the experience of most thoughtful persons will confirm me in saying that extremely good girls, (good children, broadly, but especially girls), usually die young. The pathos of their deaths is constantly used in poetry and novels; but the power of the fiction rests, I suppose, on the fact that most persons of affectionate temper have lost their own May Queens or little Nells in their time. For my own part of grief, I have known a little Nell die, and a May Queen die, and a queen of May, and of December also, die;—all of them, in economists' language, 'as good as gold,' and in Christian language, 'only a little lower than the angels, and crowned with glory and honour.' And I could count the like among my best-loved friends, with a rosary of tears.

It seems, therefore, that God takes care, under present circumstances, to prevent, or at least to check, the glut of that kind of girls. *Seems*, I say, and say with caution—for perhaps it is not entirely in His good pleasure that these things are so. But, they being so, the question becomes therefore yet more imperative—how far a country paying this enforced tax of its good girls annually to heaven is wise in taking little account of the number it has left? For observe that, just beneath these girls of heaven's own, come another kind, who are just earthly enough to be allowed to stay with us; but who get put out of the way into convents, or made mere sick-nurses of, or take to mending the irremediable,—(I've never got over the loss to me, for St. George's work, of one of the sort). Still, the nuns are always happy themselves; and the nurses do a quantity of good that may be thought of as infinite in its own way; and there's a chance of their being forced to marry a King of the Lombards and becoming Queen Theodolindas and the like: pass these, and we come to a kind of girl, just as good, but with less strong will—who is more or less spoilable and mis-manageable; and these are almost sure to come to grief, by the faults of others, or merely by the general fashions and chances of the world. In romance, for instance, Juliet—Lucy Ashton—Amy Robsart. In my

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own experience, I knew one of these killed merely by a little piece of foolish pride—the exactly opposite fault to Juliet's. She was the niece of a most trusted friend of my father's, also a much trusted friend of mine in the earliest Herne Hill days of my Cock Robin-hood; when I used to transmute his name, Mr. Dowie, into 'Mr. Good-do,' not being otherwise clear about its pronunciation. His niece was an old sea-captain's only daughter, motherless, and may have been about twenty years old when I was twelve. She was certainly the most beautiful girl of the pure English-Greek type I ever saw, or ever am likely to see of any type whatever. I've only since seen one who could match her, but she was Norman-English. My mother was her only confidante in her love affairs: consisting mostly in gentle refusals—not because she despised people, or was difficult to please, but wanted simply to stay with her father; and did so serenely, modestly, and with avoidance of all pain she could spare her lovers, dismissing quickly and firmly, never tempting or playing with them.

At last, when she was some five or six and twenty, came one whom she had no mind to dismiss; and suddenly finding herself caught, she drew up like a hart at bay. The youth, unluckily for him, dared not push his advantage, lest he should be sent away like the rest; and would not speak,—partly, could not, loving her better than the rest, and struck dumb, as an honest and modest English lover is apt to be, when he was near her; so that she fancied he did not care for her. At last, she came to my mother to ask what she should do. My mother said, "Go away for a while,—if he cares for you, he will follow you; if not, there's no harm done."

But she dared not put it to the touch, thus, but lingered on, where she could sometimes see him,—and yet, in her girl's pride, lest he should find out she liked him, treated him worse than she had anybody ever before. Of course this piece of wisdom soon brought matters to an end. The youth gave up all hope, went away, and, in a month or two after, died of the then current plague, cholera: upon which his sister—I do not know whether in wrath or folly—told his mistress the whole matter, and showed her what she had done. The poor girl went on quietly taking care of her father, till his death, which soon followed; then, with some kindly woman-companion, went to travel.

Some five or six years afterwards, my father and mother and I were going up to Chamouni, by the old char-road under the Cascade de Chêde. There used to be an idiot beggar-girl, who always walked up beside the chars, not ugly or cretinous, but inarticulate and wild-eyed, moaning a little at intervals. She came to be, in time, year after year, a part of the scene, which one would even have been sorry to have lost. As we drew near the top of the long hill, and this girl had just ceased following, a lady got out of a char at some little distance behind, and ran up to ours, holding out her hands.

We none of us knew her. There was something in the eyes like the wild look of the other's; the face was wrinkled, and a little hard in expression—Alpine, now, in its beauty. "Don't you know

Sybilla?" said she. My mother made her as happy as she could for a week at Chamouni,—I am not sure if they ever met again: the girl wandered about wistfully a year or two longer, then died of rapid decline.

I have told this story in order to draw two pieces of general moral from it, which may perhaps be more useful than if they were gathered from fable.

First, a girl's proper confidant is her father. If there is any break whatever in her trust in him, from her infancy to her marriage, there is wrong somewhere,—often on his part, but most likely it is on hers; by getting into the habit of talking with her girl-friends about what they have no business with, and her father much. What she is not inclined to tell her father, should be told to no one; and, in nine cases out of ten, not thought of by herself.

And I believe that few fathers, however wrong-headed or hard-hearted, would fail of answering the habitual and patient confidence of their child with true care for her. On the other hand, no father *deserves*, nor can he entirely and beautifully win, his daughter's confidence, unless he loves her better than he does himself, which is not always the case. But again here, the fault may not be all on papa's side.

In the instance before us, the relations between the motherless daughter and her old sea-captain father were entirely beautiful, but not rational enough. *He* ought to have known, and taught his pretty Sybilla, that she had other duties in the world than those immediately near his own arm-chair; and she, if resolved not to marry while he needed her, should have taken more care of her own heart, and followed my mother's wise counsel at once.

In the second place, when a youth is fully in love with a girl, and feels that he is wise in loving her, he should at once tell her so plainly, and take his chance bravely, with other suitors. No lover should have the insolence to think of being accepted at once, nor should any girl have the cruelty to refuse at once; without severe reasons. If she simply doesn't like him, she may send him away for seven years or so—he vowing to live on cresses, and wear sackcloth meanwhile, or the like penance: if she likes him a little, or thinks she might come to like him in time, she may let him stay near her, putting him always on sharp trial to see what stuff he is made of, and requiring, figuratively, as many lion-skins or giants' heads as she thinks herself worth. The whole meaning and power of true courtship is Probation; and it oughtn't to be shorter than three years at least,—seven is, to my own mind, the orthodox time. And these relations between the young people should be openly and simply known, not to their friends only, but to everybody who has the least interest in them: and a girl worth anything ought to have always half a dozen or so of suitors under vow for her.—*(Lost Jewels. —Fors Clavigera, New Series, Letter VI.)**

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PRINTING AND PUBLISHING.

PRINTING AND PUBLISHING.

YOUNG authors are generally so completely ignorant of all that relates to the business side of a literary life—its relations to the printer and the publisher, and the best means of gaining a footing in periodical literature—that a few plain and simple rules will, it is believed, be found of great assistance to them in the first steps of their career. By mastering these rules, time and trouble may be spared, not only to the writers themselves, but to the various editors, publishers, and printers, with whom they will have to deal.

MSS. AND THEIR PREPARATION.

It has been said that "the men who have the fewest manuscripts returned are the men who have taken the greatest pains with their work." It cannot be too strongly impressed upon the mind of the intending author that by carelessness in the merely mechanical part of his work, by frequent erasures and crabbed interlineations, by unnumbered pages, and general slovenliness, he may not improbably raise in the mind of the reader, on whose decision so much depends, a natural prejudice, which will only be overcome by something exceptionally good and original in the style or subject of the work itself.

"But I want to teach you to write with difficulty," was the somewhat chilling response of Boileau to Racine's boast of how easy he found it to write his first work. The lesson is still needed by the many who scribble in haste and repent at leisure, when they see

their productions returned again and again, the pristine freshness gone, the edges worn by frequent folding, and the appearance miserably battered. Every such unsuccessful attempt ought to be turned to account by the writer; he should determinedly apply himself to find out the faults that have proved fatal, in order that he may henceforth labour to avoid them.

Having then resolved to improve upon his failure, and having satisfied himself that he really has something fresh and good to say, and that he can say it so as to find favour with the public, the writer will scarcely, perhaps, need to be reminded that such apparently trifling matters as the choice of his paper, its colour, and the length of his written lines are not beneath his attentive consideration. But the beginner who has not yet drawn experience from failure may be willing to purchase it on more favourable terms, by giving heed to the following practical counsels.

It is unlikely that anyone who deliberately intends to write for publication needs to be urged to write on single sheets of paper and only on one side of the sheet, as nearly all magazines, in their printed rules for contributors, mention this requirement in capital letters. We are forced to believe that some literary aspirants exist who are, in George Eliot's strong phrase, "so well wadded with stupidity," that they have not yet become impressed with the simple fact that manuscripts intended for printing ought never to be written on both sides of the paper.

Beginning, then, with the paper, we would suggest that the best size for literary work is, perhaps, what is known as foolscap quarto. Sheets of this size lie conveniently on the compositor's desk. Larger sheets are awkward to handle, and may need to be folded and shifted with more or less trouble, before the printer can get through them. Smaller sheets run a greater risk of getting mixed up or going amissing. In the matter of colour, white paper is much better than blue, as it throws up the handwriting with more clearness.

The written lines should not cover the whole width

of the sheet; not only because a manuscript is more fatiguing to the eye, and its sense more difficult to take in at a glance when the lines are spread across it, but because it is well to leave a wide margin for possible corrections. A fourth, or a third, of the sheet is not too much to leave for emendations. These are easier to read on the margin than when written over the altered words; and many writers, before beginning their work, fold down the part of the paper intended for this purpose, so as to make the lines of the same length throughout. By this means, and by leaving a uniform space between the lines, it is easy for the author or printer to calculate exactly the amount of printed matter any given number of manuscript pages will make—otherwise a writer may find himself called upon to alter his work when he fancies that it is all finished, and to cut it down, or to spin it out, by so many pages as it exceeds or falls short of the estimated number.

A small and compact hand is the most rapid for the writer, and the most agreeable to the reader. Those writers that have done the largest amount of literary work, have as a very general rule written in such a hand. In any case there should be no mistake possible as to the particular words written. All proper names and technical terms, in particular, ought to be written as clearly and carefully as possible; for whilst a compositor recognizes ordinary words so rapidly that he can hardly be said to read them, an unusual name or scientific phrase will often puzzle him, and the greater number of mistakes in proof sheets are found in such words as these. It is, indeed, of the greatest importance that the manuscript should be made readable with ease and certainty; for all interlineations, erasures, and blottings add needlessly to the trouble of the printer and consequently to the expense of the publisher.

It is essential that each sheet be distinctly numbered. It is also well that it should be headed with the title or part of the title. A clear space should be kept at the left hand upper corner for fastening the sheets

together, so that the reader can turn them over rapidly without scattering them.

Amateurs who have not duly studied the graces of style are much given to embarking on long and breathless looking sentences, which drag their lumbering length along, unrelieved by any stop, save the full one, which, in the words of an Irish compositor, "cuts them short at length." Or they insert at random wild and indefinite dashes and dots, in places where they dimly discern that something in the nature of punctuation is expected of them. And as such vague suggestions are not always so clearly understanded of the printer that he can be depended upon to supply their places with the requisite stops, the result is often disastrous to the meaning of the author's elaborate sentences. It will be well therefore for the young writer to pay particular attention to the due punctuation of such literary efforts as he offers for publication. There is, indeed, no excuse for the tyro who dashes down his crude thoughts, draws a pen through them, scribbles above them such amendments as occur to him, and who then light-heartedly submits his unreadable production to a much-enduring reader or printer. Such a method, he ought to remember, has always been most unusual amongst our greatest authors. If Macaulay and Newman re-wrote their pages, as we are told they did, not merely once but several times, till they were satisfied with their work, the young aspirant for literary success may well be expected to pause before sending off as finished any manuscript in which he himself can see faults that it is possible for him to amend.

In the old days, when Pope's habit of writing on the backs of his friends' letters made his name a proverb for this peculiar form of parsimony, writing-paper was dear, and was not lightly wasted by careful persons. In those days, it was one of the dreams of Hannah More's girlhood to possess at one time a whole quire of paper to scribble on; and Boswell, inquisitively peering round Goldsmith's room, found its walls scrawled over with curious descriptions of different animals to be

worked into his book on "Animated Nature." Nowadays, however, there can be little gain in economizing paper, whilst in the process of careful rewriting, the author may not improbably discover many rugged passages and weak sentences, and in spite of "Fancy's fondness for the child she bears," he will see the advantage of correcting and improving them before he can regard his work as finished.

The manuscripts of famous authors have in countless instances been remarkable for good and plain writing. Sir Walter Scott wrote a clear and flowing hand, which never degenerated, although he wrote so much. Southey's also was remarkable for its neatness, though few writers ever got through a much greater amount of work than he did. Burns wrote a plain bold hand, very easy to read. Lamb's writing was so exquisitely neat and painstaking, that his manuscripts looked almost as delicately finished as were the wonderful poems which Blake engraved for himself with such elaborate care. Godwin wrote so well, that when his manuscripts were sold by auction after his death, they were described as perfect specimens of well-written copy. One original copy of a poem by Gray, to whose nature carelessness seemed an impossibility, sold for £130. Miss Austen and Miss Edgeworth wrote delicate and beautiful hands, as clear as print. And a long list of distinguished authors might be cited to prove that few of them have been in the habit of vexing the souls of printers by carelessly written copy.

To acquire the facility and flow of thought, as well as the intellectual decision required by those who write in this finished style, must be one great aim of the young author. Practised writers make up their minds beforehand, both as to what they mean to say, and as to how they ought to say it; with the exception of those very fastidious persons, who, as Tennyson says, refine and prune, and alter, "till all be ripe and rotten." But the amateur, inexperienced in method, and unformed in style, can be in little danger of falling into this artistic error of over-polishing his work. He cannot afford to

neglect the examples of great authors, whose successes he would so gladly imitate, who took the trouble to furnish their printers with such clearly written copy, that in many cases a proof of sixteen pages would not require more than sixteen corrections.

AUTHOR AND EDITOR.

Supposing all these suggestions to be adopted, and a clearly written, plainly numbered, and well-expressed manuscript to be completed, the great question of where to place it will be the next difficulty. In this search after happiness—the exquisite happiness of getting into print—no introductions or outside aid can very materially help the amateur. The sooner he makes up his mind on this point, the better. In these days he has a very fair field; and no favour could afford the sense of satisfaction that a beginner feels in having scored even the most modest literary success off his own pen. The various agencies which profess to introduce amateurs to the notice of editors and publishers, can exist only by reason of an almost incredible amount of ignorance on the part of the public. That such agents and agencies can exist, and even afford to advertise so extensively as they unfortunately do, is a plain proof of how great is the need of such a book as this, if only to teach people who desire to write that no editor whatever would permit a midleman to dictate to him as to what contributions will suit his magazine. It is pitiable to think how many eager and hopeful women, anxious to earn money by their pens, have sent their guineas to these unscrupulous traders on inexperience, and are now vainly waiting, after years of deferred hope, for the promised literary success that is always coming but never comes.

For there is no royal road to the favour of editors; the only sure method of obtaining acceptance with them is by offering good and readable work, of the style best suited to the magazines they edit. The very common plan of sending them a tale of some length is by no means

likely to prove successful. A bright and readable little article on some subject of interest, thoroughly understood by the writer, or a short and well-told tale, made striking by some freshness in style and treatment, has a better chance of success. Most of the serial tales running through the leading magazines are "by eminent hands," and are arranged for long in advance, whilst there is always an opening for something brief and pointed.

Writers who have mastered any special subject, have a great advantage over those who can only offer contributions on the ordinary lines. The advice generally given to anyone who has a speciality, is, to cultivate it, to become known in connexion with it, and to confine all literary efforts to that one direction. Whatever his subject be, from Arabian art down to poultry-farming, a great point is gained by the writer whose name always appears in connexion with his own special theme. By keeping to this, he may become connected with several different magazines and reviews, and gain recognition as an authority upon the subject.

Those writers, however, who have not sufficiently studied any subject to throw fresh light upon it, must turn their best attention to the cultivation of any gifts of style or originality they may possess. Careful practice will perfect them in the great art of expressing their thoughts with ease and freshness—an art which is at present esteemed so important that some of our latest authors have little real claim to the admiration their compeers shower upon them, beyond the capacity of saying very familiar things in a very finished style.

The inclination to over-estimate, or rather to misconstrue, this very important qualification, leads many young authors into an error against which it is well to warn them. By careful study of some great English author, a writer may acquire the trick of expressing himself so exactly in the style of that writer, as to get praised by the reviewers for having "caught some of the delicate playfulness of Cowper's style," or "the exquisite charm of Lamb's graceful wit," or in some such other phrase which implies that they shine by borrowed

light. But clever as the imitation may be, it is but a superior sort of mimicry; and, although those who desire to follow in the steps of our great English authors cannot have their minds too well stored with English literature, they can never hope to gain for themselves any worthy distinction if they are only echoes, however faithful, of other men's words.

The writer who has overcome the faults and failures which belong to inexperience, and who has succeeded in producing really marketable work, must not give up the hope of ultimate success, even though continual rejection be for some time his fate. At this stage of his career, he must be content to wait and exercise patience, sending his contributions to magazine after magazine, till at length he is rewarded by receiving the first packet of proofs, whose coming gives such a thrill of delight, and so fully consoles him for all his disappointments, and rewards him for all his perseverance.

This time of probation, indeed, is part of the training needful for the profession of letters. In it the beginner may learn by his failures how his talents may best be used. He may of course pass through the stage described by Campbell, who, when writing *The Pleasures of Hope* in a gloomy lodging-house, was suddenly seized by a fear that the poem "born and nursed through many an anxious day," might not succeed. "Suppose," he writes to a friend, "that the public should find out, as I did this morning, that the thing is neither more nor less than *trash;* would not the author's predicament be ten times worse than if he had never written a line?" And such cold fits as this, alternating with the warm and hopeful enthusiasm of young and untried authors, are by no means bad for them in the end. They serve in some measure to prepare one for disappointments, such as have at first been the portion of some of our best writers.

One final practical suggestion. It is advisable that an author should preserve a copy, or at all events the rough draft, of an article that he has sent on chance of acceptance. For one thing, it is within the bounds

of possibility that the copy sent may go astray or get lost. It is, further, not improbable that the editor to whom it has been sent may keep it by him unused for what seems to the author an unconscionable time; and it may seem desirable to try its luck in another quarter. In case the author should decide to send it to another editor, he ought to take the precaution of informing the first editor that, unless the article be used by him within a specified time, it will be despatched elsewhere. This will prevent mistakes. But such a course should not be resolved on too hastily. It must be remembered that even eligible contributions must wait their turn or suitable season, and that the editor's space is strictly limited.

AUTHOR AND PUBLISHER.

An interesting chapter might well be made from that portion of literary history, which relates to the vicissitudes of famous manuscripts, their early rejection and final triumph; and in these records the still unsuccessful but hopeful author would find abundant encouragement. There is not space for us here to do more than remind the reader of how Cowper's first work was received as "little better than a dull sermon," and described as "displaying only that mediocrity which neither gods nor men can tolerate"—and how poor Goldsmith, in spite of his "knack at hoping," suffered the mortification of finding that his publisher lacked courage to bring out the *Vicar of Wakefield*, and kept its author for two weary years on the rack of uncertainty as to the fate of one of the most exquisite works in our language. Jane Austen had the same experience; for the Bath bookseller who gave her £10 for *Northanger Abbey*, preferred losing the money to running the risk of publishing the work, which lay neglected on his shelves for years. James and Horace Smith found considerable difficulty in getting any publisher to bring out *Rejected Addresses;* for even Mr. Murray, distinguished as he was for his quickness

in gauging the powers, and forecasting the popularity of new writers, refused the manuscript at £20, although he had to pay £130 for the copyright of the same work after it had run through fifteen editions, and gained for the authors over a thousand pounds. Crabbe could find no publisher for his powerful poem *The Library*, till Burke prevailed on Dodsley to bring it out. Rogers had almost equal difficulty with his first work, and was fond of seizing any opportunity of telling his brilliant guests of later years how despondent he was becoming when only twenty copies of it had been sold in four years, and how his distress at his failure was relieved by finding himself praised in some obscure review as "an able man." He was fond of displaying that first cherished review to the end of his days, and of describing the sense of intoxicating delight he felt on seeing his first printed book.

Instances such as these might be multiplied almost indefinitely. But whilst it is well for the young author to console himself with the thought that the British publisher sometimes errs in judgment, it is also well for him to realize that his special mission is not that of patronizing all literary adventurers. "For those who have no merit, it is but fit that they should remain in obscurity," says Goldsmith, who, when he found his genius recognized, withdrew all the bitter things he had once said of the unfairness of publishers to authors. He had suffered so keenly from poverty and hope deferred whilst his book lay neglected on Newbery's shelves, that some strong words of complaint might well be pardoned; but as soon as better days dawned for him he forgot his grievances, and was proud to say, "The booksellers are my patrons, and I want no others."

Innumerable are the instances on record of the generosity of publishers to authors; but we will only refer to the remarkable confidence which Cottle of Bristol placed in Coleridge and Southey. In their early difficulties, he paid them for their unwritten poems, and, "on seeing the surprise and joy his offer

caused," he raised his generous payment by £10. His friendship for them never changed, though Coleridge sometimes tried it severely. The real point is that the relations between the author and the editor or publisher for whom he writes, are distinctly and purely relations of business; and the cultivation of what are known as business habits will materially assist those who mean to disregard Coleridge's earnest advice—"Do not attempt to live by literature."

Without making the venture of an independent work, no author's position can be fully established, nor his name widely known. Fortunately in our day there is little risk of failure, provided the writer's work is really worthy of success, and written in a readable style on a popular subject. There are numerous well-known publishers whose names are in themselves a strong recommendation of any work they bring out, who are at all times ready to secure good work, and to give a good price for it. By good work is to be understood such work as appears to them of sufficient merit to ensure a reasonably good sale. But, as in the case of unknown authors, the risk of failure is considerable, the price given for a first work cannot be so high as what the publisher can offer when he knows the popularity of a writer, and can calculate the success of any work that bears his name. Such calculations, however, even in the cases of the most famous authors, must always be uncertain, as we see from the interesting details given by Forster in his *Life of Charles Dickens*, and by Trollope in his *Autobiography*.

The system of "half-profits" is very common. In cases where the publisher sees the probability of a fair success, he may agree to undertake all the expenses of publication, and to divide the profits (if any) with the author. The publisher finds all the money, takes all the risk, and manages the publication in every respect as he chooses (in reasonable consultation with the author); while the author hands over his MSS. to the publisher, and simply waits for the doubtful day of remuneration.

Any bargain may be entered into as between author and publisher, either for the whole copyright absolutely, or merely for a single edition. It may often be advisable to limit the first agreement to the disposal of the first edition. The sale of this may give some indication of circumstances that will lead to a fairer agreement for future issues.

As the expenses of publishing must be incurred before the verdict of the critical public can be known, any writer who is in a position to guarantee the cost of printing, paper, advertising, and other expenses, and thus diminish the publisher's risk by sharing it, will have no difficulty whatever in bringing out his work.

Another way of securing a certain amount of success is to give the work into the charge of one of those publishers—of whom there are several—who undertake to bring out works by hitherto unknown authors, and to obtain the services of some competent literary man, who will revise and edit the manuscript, perhaps lending the weight of his well-known name as editor, and thus securing for the book a wide enough circulation to recoup the publisher for his outlay. If the book thus issued bears a taking title, and is well written, it can scarcely fail to attain some success, owing to the prestige of the editor's and publisher's names. A second work by the same author may be fairly trusted to make its own way and pay its expenses without such aid.

Specialists in literature, whose works are certain of success, are in the habit of dealing with their printers at first hand, and of superintending for themselves the whole process of getting the book through the press. After the printing is over they find a publisher to introduce it to the public; and as every special branch of literature has one or more representative publishers, they, of course, choose the name most eminent in the publishing world in connexion with the particular subject treated on. There are educational, medical, and scientific publishers; some whose names represent breadth of religious thought, and others who confine

themselves to the publication of works relating to narrower schools of theology. But whatever be the special subject of the writer, he should endeavour to secure the services of the best known publisher in that particular department. For the name at the foot of a title-page is of the greatest importance to the success of the book, until authors gain for themselves distinguished postitions. Then, like Mr. Ruskin, they may command for their works an enormous circulation, however obscure and inconveniently located the publisher may be; or like Lord Tennyson they may enter on new relations with new firms with almost every new year.

Having secured a publisher, the author leaves his work entirely in his hands, receiving from him periodical reports of its sale, and full details as to advertising, copies sent for review, and everything relating to its progress; and on a full settlement of the publishing account, which usually is made up annually, the author receives any balance which may be left over the ten per cent. deduction, which is the usual commission agreed on between authors and publishers in transactions of this nature. It is also usual for publishers to account for the copies, not one by one or dozen for dozen, but for 13 as 12, or for 25 as 24: that is to say, a dozen is 13, or two dozen is 25.

Novelists who bring out their works in magazines, do not necessarily give up their copyright; they can always arrange with the proprietors of the magazines they write for, so that they may republish their own works, or let them appear in several country or transatlantic journals simultaneously. This is very important in the case of authors whose writings are popular, as they can publish their novels on their own account, by retaining this right, after their appearance in any number of periodicals.

One thing the amateur will do well to lay to heart in his first dealing with his publisher. He should think twice and three times before deciding not to avail himself of any advice offered by his publisher, as the result

of a long and special experience. Even such well-known authors as George Eliot, have consented to change the very title of their works, in deference to the suggestions of those whose knowledge of the public taste gave them a claim to advise with authority. The publisher, by the essential nature of his business, stands between the author and the public, and smooths the way to favourable relations between them. From numberless cases of contact with the vast variety of elements that make up what we call by the collective name of the public, he is in a better position than any one else to forecast what is most likely to be agreeable to the author's patrons. For the author to act upon his own impression is to avail himself deliberately of a narrower basis of judgment in coming to an important decision. To any third party it will probably seem absurd to insist so strenuously on a point so very obvious. The maxim *cuilibet in arte sua credendum est* is very specially applicable in the case that we are now considering, and the amateur will neglect it at his peril.

We have endeavoured to shew that the time spent in preparing for the great work of authorship is not lost, and that even a little ruthless destruction of immature work is not to be greatly deplored. Crabbe lived to produce much good poetry after burning the works of many years at once, when he lit with them the great bonfire in front of his house, whose flames delighted his children so much; and the charming novel of *Evelina* sprang like a phœnix from the ashes of the cherished manuscripts which Miss Burney threw into the fire at her step-mother's bidding.

It has been said that a nation does not develop the art of good prose writing till late in its history, and the same rule appears to apply to individual writers. Whilst our great poets have begun to write when very young, few of our novelists have distinguished themselves before their first youth was passed. If criticism of life be, as Mr. John Morley asserts, the aim of good fiction, we can scarcely expect it from

young and inexperienced writers. Miss Burney at twenty, and "Monk" Lewis at nineteen, did indeed succeed in astonishing the public by works which are not yet forgotten, but their cases are very exceptional; and when the young author remembers that Scott and George Eliot had each attained the age of forty before producing the works that won them fame, and had been preparing their minds for years before they wrote them, he may easily realize that the world can well wait for his work till the early faults of inexperience are overcome, and till some grace of style has been acquired. Plants that flower late, flower well. Boswell tells us, and Thackeray also says, that literary men are generally known in their profession for years as skilful workmen before making the lucky hit which trebles their usual gains, and marks them as popular authors, Thackeray had no sympathy with the grumblers who blame the public for their own literary failures. "It treats you as you merit in the main," he says; "it gives you fair place, and fair pay, for the public is a good and generous master"; and this lesson he repeats again and again in his writings. He was continually stimulating authors to greatness of soul, and nobility of aim, by reminding them how much England honours those whose works are worthy to live. Looking back on the long list of names that illuminate the history of English letters, he exclaims finely: "Illustrious names, dear and honoured memories, kind friends, teachers, benefactors! who shall say that our country, which continues to bring you such an unceasing tribute of applause, admiration, love, and sympathy, does not do honour to the literary calling in the honour which it bestows on you?"

We now proceed to set forth some hints of directions of a more specially practical character.

HOW TO CORRECT PROOFS.

It must always be borne in mind that the printer follows the "copy." If the printer set the copy right where it is obviously wrong, the author will have to pay for what is called "bad copy." If the author, on receiving the proof, make corrections, either necessary or desirable (except such as are due to the printer's departure from the copy), he will have to pay for what are called "author's corrections." The more carefully he prepares his MSS., therefore, the greater the saving in his printer's bill.

It is very necessary, further, to warn the inexperienced writer that an apparently small correction may sometimes involve a considerable rearrangement of type. It may be necessary to "over-run"—to place part of one line in the next, part of the next in the third, and so on. This comes to be very expensive.

We give, in a specimen passage on the next page, all the most necessary marks and signs for correcting proofs. By studying it for half-an-hour, and by recurring to it when he has his own proof-sheets before him, the young author may very soon learn all that is necessary to be learned in these mechanical matters, while the knowledge and the habit cannot fail of being very serviceable to him. We have also given on the opposite page, the proof as it would be when properly revised, or when all the corrections had been attended to. A quick eye and great attention are necessary in correcting proofs; and after the united vigilance of both printer's reader and author, some provoking and obvious mistakes will not unfrequently escape detection, and go forth in print to the world.

When you have finished correcting your proof, mark on the top on the left side "Press," with your initials and the date. If you wish to see another proof, instead of "Press," write "Revise."

If your proof be in slips preparatory to making up in pages, mark the corrected slip "Page." The corrected page is then marked "Revise," or "Press," as before.

First Proof Corrected for Press.

THE process of printing, when compared with writing, is unquestionably a dear process; provided a sufficient number of any particular book are printed, so as to render the proportion of the first expense upon a single copy inconsiderable. If, for example, it were required, even now, to print a single copy, or even five copies or six only of any production, the cost of printing would be greater than the cost of transcribing.

It is when hundreds and especially thousands, of the same work are demanded that the great value of the printing press in making knowledge cheap, is particularly shown. It is probable that the first printers did not take off more than two or three hundred, if so many, of their works, and, therefore, the earliest printed books must have been very dear, on account of the limited number of their readers. CAXTON, as it appears by a passage in one of his books, was a cautious printer; and required something like an assurance that he should sell enough of any particular book to repay the cost of producing it. In his 'Legends of Saints,' he says, "I have submysed (submitted) myself to translate the into English. the 'Saints of Legend,' called 'Legenda aurea' in Latin; and William, Earl of Arundel, sent me a right worshipful gentleman, promising that my said lord should, during my life, give and grant to me a yearly fee, that is to note, a *buck* in summer, and a doe in winter.

Explanation of the Marks used in Correcting.

1. Is the mark for changing the wrong letter in the word process.
2. To substitute one word for another.
3, 23. The first is the method of marking a short insertion, the second of marking a long one.
4. To close the word in which a space has been improperly left.
5. To turn a letter which has been placed upside down.
6, 14, 26. To insert points and marks of quotation.
7, 12, 21. Different marks for the transposition of letters, words, or sentences.
8. To have a blank space put between the words.
9. To have no fresh paragraph.
10. To substitute a comma for a period.
11. To remove the unnecessary black mark which appears between the words.
13. To commence a new paragraph.

Ready for the Press.

THE process of printing, when compared with writing, is unquestionably a cheap process; provided a sufficient number of copies of any particular book are printed, so as to render the proportion of the first expense upon a single copy inconsiderable. If, for example, it were required, even now, to print a single copy, or even five or six copies only of any production, the cost of printing would be greater than the cost of transcribing. It is when hundreds, and especially thousands, of the same work are demanded, that the great value of the printing press in making knowledge cheap, is particularly shown.

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15. To have any particular word or part printed in italics.
16. To have words printed in small letters, "lower case."
17. Points out a letter that does not stand with the others, "wrong fount."
18. To keep in that which by accident had been scratched out.
19, 22. To have certain parts printed in small or large capitals.
20. To take away any superfluous word or letter. The sign stands for the first letter of the Latin word *dele*, meaning "destroy," or "blot out."
24. To put straight that which stands crooked.
25. To change the italics into Roman letters.

SIZE OF PAPER.

The author's "copy" being ready for the printer, the first practical step to be taken is to settle the size and shape of the book. The author may have some already existing book in his eye as a specimen, but he ought never to decide the point irrevocably until he has consulted with his publisher and fortified himself with his approval.

The size of the book is determined by the size of the sheets of paper to be used and the number of the foldings of each sheet. The more common sizes are named imperial, super-royal, royal, medium, demy, crown, post, and foolscap. A sheet, of whatever size, when fully spread out is denoted by the term "broadside." A sheet folded once gives two leaves (or four pages), each "folio" size (Fig 1). If folded twice, four leaves (or eight pages), each "quarto" size (Fig. 2). If folded three times, eight leaves (or 16 pages), each "octavo" size (Fig. 3). If folded four times, 16 leaves (or 32 pages), each "16mo" (*i.e. sexto decimo*) size (Fig. 4). If folded five times, 32 leaves (or 64 pages), each "32mo" size (Fig. 5). In the foregoing cases each fold has divided the page into two equal parts. Sometimes, however, the full sheet is folded twice and thus divided into three equal parts; these are then folded in two equal parts, and these again into two equal parts: the four folds divide the sheet into 12 leaves (or 24 pages), each "12mo" (or *duodecimo*) size (Fig. 6). The 18mo, and others, are formed similarly.

In the following illustrative diagrams, the folds are indicated by dotted lines. Only one side of the sheet (the outer) is, of course, seen. The figures in each of the diagrams denote the numbers of the pages when the sheet is properly folded up.

FIG. 1.

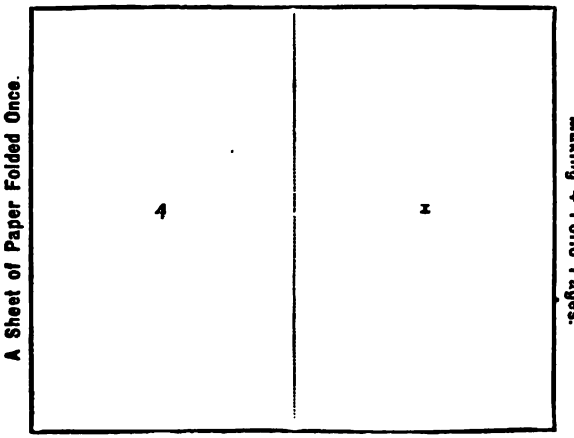

A Sheet of Paper Folded Once.
4
1
Making 4 Folio Pages.

FIG. 2.

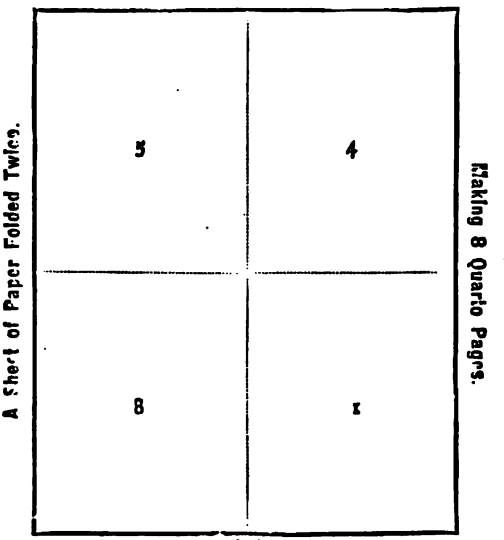

A Sheet of Paper Folded Twice.
5
4
8
1
Making 8 Quarto Pages.

FIG. 3.

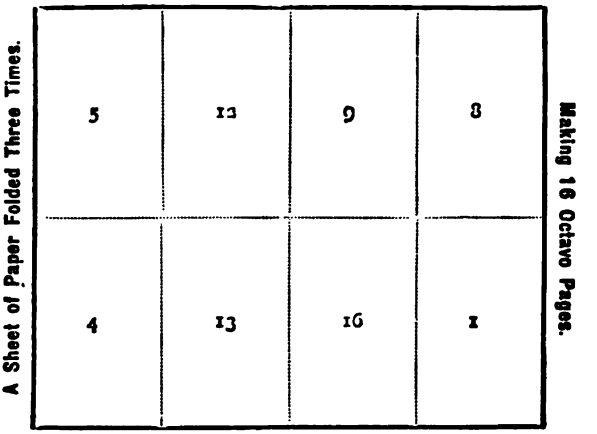

A Sheet of Paper Folded Three Times.
5
12
9
8
4
13
16
1
Making 16 Octavo Pages.

FIG. 4.

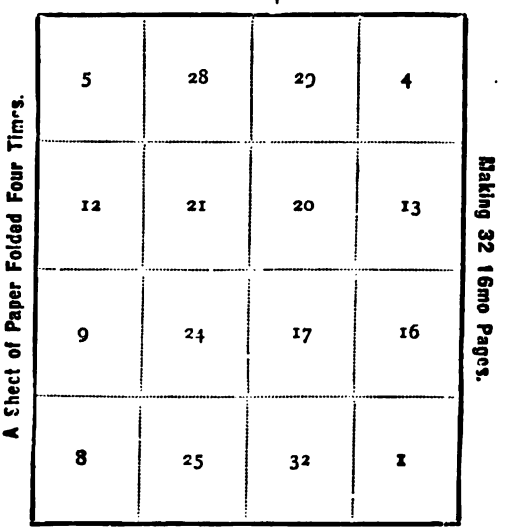

A Sheet of Paper Folded Four Times.
5
28
29
4
12
21
20
13
9
24
17
16
8
25
32
1
Making 32 16mo Pages.

FIG. 5.

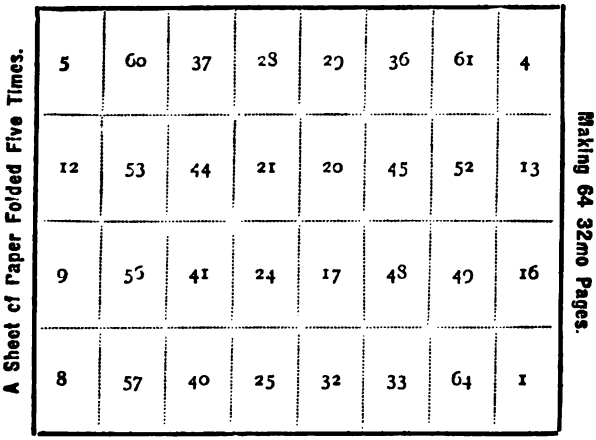
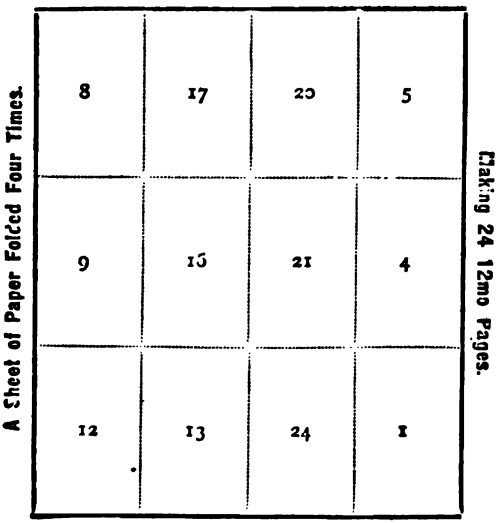

A Sheet of Paper Folded Five Times.
5 60 37 28 29 36 61 4
12 53 44 21 20 45 52 13
9 56 41 24 17 48 49 16
8 57 40 25 32 33 64 1
Making 64 32mo Pages.

FIG. 6.


A Sheet of Paper Folded Four Times.
8 17 20 5
9 16 21 4
12 13 24 1
Making 24 12mo Pages.

The following is a table showing the various sizes according to the number of folds. The figures are to be read as inches.

	Broad-side.	Broad Folio.	Long Thirds.	Broad or Com. Quarto.	Com Octavo.	Long Octavo.	16mo.	Com. 12mo.	32mo.
D.Sup.Royal	27½×41	20½×27½	9×41	13¾×20½	10¼×13¾	6¾×20½	6¼×10¼	6¼×13½	5×6¾
Dble. Royal	25×40	20×25	8½×40	12½×20	10×12½	6¼×20	6½×10	6½×13½	5×6¼
Dble. Demy	22½×35	17½×22½	7½×35	11¼×17½	8¾×11¼	5½×17½	5½×8¾	5½×12	4½×5½
Dbl. Crown	20×30	15×20	6¾×30	10×15	7½×10	5×15	5×7½	5×10	3¾×5
Dble. Post	19½×31½	15¾×19½	6½×31½	9¾×15¾	8×9¾	5×15¾	5×7½	5×10½	4×5
Dble. Fcap.	17×27	13½×17	5½×27	8½×13½	6¾×8½	4¾×13½	4¾×6¾	4¾×9	4¾×8¾
Dble. Pott	15½×25	12½×15½	5×25	7¾×12½	6¼×7¾	4×12½	4×6¼	4×8¼	3×4
Imperial	22×30	15×22	7½×30	11×15	7½×11	5½×15	5½×7½	5½×10	3¾×5½
SuperRoyal	20½×27½	13¾×20½	7×27½	10¼×13¾	7×10¼	5×13¾	5×7	5×9	5×8¾
Royal ...	20×25	12½×20	6¾×25	10×12½	6¼×10	5×12½	5×6¼	5×8¼	3×5
Medium ...	18½×23½	11¾×18½	6×23½	9¼×11¾	6×9¼	4½×11¾	4½×6	4½×8	3×4½
Demy ...	17½×22½	11¼×17½	6×22½	8¾×11¼	5½×8¾	4½×11¼	4½×5½	4½×7½	2¾×4½
Crown ...	15×20	10×15	5×20	7½×10	5×7½	3¾×10	3¾×5	3¾×6½	2½×3¾
Post	15¾×19½	9¾×15¾	5½×19½	8×9¾	5×8	4×9¾	4×5	4×6½	2½×4
Foolscap ...	13½×17	8½×13½	4½×17	6¾×8½	4¼×6¾	3½×8½	3½×4¾	3½×5¾	2×3½
Pott	12½×15½	7¾×12½	4×15½	6¼×7¾	4×6¼	3×7¾	3×4	3×5	2×3

It thus appears that "quarto," "octavo," and the rest, do not always indicate the same size in inches; this depending in each case upon the size of the sheet used.

SIZE OF TYPE.

In determining the selection of type the author requires to take into consideration a great variety of points. For books addressed to children or elderly people, he must choose a large round letter, easy to

the eye. For books of reference, such as guide books or statistical compilations, where the main intention is to give in small compass the largest possible number of facts, he may select a very small type. In every case, the class addressed must be carefully considered. The size of the page, if previously resolved upon, will limit the choice of letter, at least in most cases; a very large letter is out of place on a small page. The following are samples of the types more commonly in use in printed books; the Roman or usual letters being exemplified in the first three lines, the corresponding *italic* letters in the final line.

Great Primer (*Old Style*).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my *father being a foreigner of Bremen,*

Great Primer (*Modern*).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my *father being a foreigner of Bremen,*

English (*Old Style*).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of *Bremen, who settled first at Hull; he got*

English (Modern).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner *of Bremen, who settled first at Hull; he got*

Pica (Old Style).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, *who settled first at Hull; he got a good estate by*

Pica (Modern).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, *who settled first at Hull: he got a good estate*

Small Pica (Old Style).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull; *he got a good estate by merchandise, and leaving off his*

Small Pica (Modern).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull; *he got a good estate by merchandise, and leaving off his*

Long Primer (Old Style).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: *he got a good estate by merchandise, and leaving off his trade,*

Long Primer (Modern).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull; he got a good *estate by merchandise, and leaving off his trade, lived after-*

Bourgeois (Old Style).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate by *merchandise, and leaving off his trade, lived afterwards at*

Bourgeois (Modern).

I WAS born in the year 1632, in the city of York, of a good family though not of that country, my father being a foreigner of Bremen, who settled first at Hull; he got a good estate by merchandise, *and leaving off his trade, lived afterwards at York; from whence he*

Brevier (Old Style).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate by merchandise, and *leaving off his trade, lived afterwards at York; from whence he had*

Brevier (Modern).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate by merchandise, and *leaving off his trade lived afterwards at York; from whence he had*

Minion (Old Style)

I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull; he got a good estate by merchandise, and leaving off his trade, lived afterwards at York; *from whence he had married my mother.*

Minion (Modern).

I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull; he got a good estate by merchandise, and leaving off his trade, lived afterwards at York; *from whence he had married my mother.*

Nonpareil (Old Style).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate by merchandise, and leaving off his trade, lived *afterwards at York; from whence he had married my mother, whose relations*

Nonpareil (Modern).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate by merchandise, and leaving off his trade, lived *afterwards at York; from whence he had married my mother, whose relations*

Ruby (Modern).

I was born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate *by merchandise, and leaving off his trade, lived afterwards at*

Pearl (Modern).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull; he got a good estate by merchandise, and leaving off his trade, lived afterwards at York; from whence he had married my *mother whose relations were named*

Diamond (Modern).

I was born in the year 1632 in the city of York of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate by merchandise and leaving off his trade, lived afterwards at *York; from whence he had married my mother whose relations were named*

The sizes smaller than Brevier and larger than Pica are not very frequently employed.

A considerable difference in the appearance of a type is effected according as it is set solid or spaced out with "leads." Here is an example of the common *Long Primer* solid:

Long Primer (Solid).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate by merchandise, and leaving off his trade, lived afterwards at York; from whence he had married my mother, whose relations were named

The following is the same type spaced out with leads:

Long Primer (Leaded).

I WAS born in the year 1632, in the city of York, of a good family, though not of that country, my father being a foreigner of Bremen, who settled first at Hull: he got a good estate by merchandise, and leaving off his trade, lived afterwards at York; from whence he had married my mother, whose relations were named

The author will probably be guided, in the first place, by the example of some particular book, which he would wish his own work to be like in appearance. But he would be most unwise to take a final decision without consulting his publisher.

CHOICE OF PAPER.

In selecting a paper on which to send one's compositions forth to the world, some considerable care is necessary. The desire of making a good bargain frequently leads a buyer to err, especially in selecting an article of so variable a character as paper. Therefore, first determine the question of quality; that is, whether you propose to employ a first-class paper, or to be content with an imitation.

The nature of the printing job will of itself suggest the quality of the paper to be used. For special work of a high character, poor paper cannot possibly be employed; and in all cases of an exceptional nature, the best qualities of paper ought to be used. For ordinary work, on the other hand, it will be the printer's object to achieve the highest result at the least possible outlay.

All printing paper (unless otherwise ordered) is made up by the maker into reams, containing either 480 or 516 sheets. The former is termed an "Imperfect" or "Mill" ream, and the latter a "Perfect" or "Printer's" ream. As this difference becomes of some importance

where a large number of reams are required, it is usual in purchasing, to stipulate that the reams shall consist of the greater or the lesser number of sheets. The odd 16 sheets in the "*Perfect*" or "*Printer's*" ream are included, because it is customary to allow that number to the printer for spoiling. It will, therefore, be easy to reckon how many reams are required to print a given number of copies of a certain book, if the number of pages in it are known, as each ream of paper will furnish 500 copies of one sheet or signature, as it is technically termed, which as shown in the diagrams, on pages 303 to 305 may make 4, 8, 16, 24, 32, 64, &c., pages of the book in question, according to the manner in which it is folded. Where very expensive papers are employed in printing, and the number of copies required is great, the purchaser may arrange with the paper-maker to supply him with reams containing a smaller number of "Overs" for spoiling than are contained in the Perfect ream of 516 sheets: thus, reams of 504, 508, or 512 sheets, allowing 4, 8, or 12 sheets as "*Overs*" respectively, are sometimes supplied to the order of the purchaser.

In buying a good printing paper the following points are very necessary to be observed: colour, strength, sizing, surface, weight.

Colour. All papers of whatever tint or colour they may be, vary exceedingly in the matter of shade. In good jobs, a cream paper is the best to use. In cheaper work, buy a white paper of the greatest brilliancy of colour, due regard being given to the price. Blue papers are suitable only for office jobs, and are nearly always specially ordered. It must also be borne well in mind, that the trade term "yellow wove" paper is applied to one of a *light blue* colour. In using blue papers, always examine the colour thoroughly to see that it is of an even shade throughout.

Strength. A good paper will bear a fair amount of handling, either way of the sheet. It will be found useful to tear the sheet asunder in each direction. The result should be very nearly the same each way, the sheet shewing capacity to stretch in either direction;

any defect in this particular indicates a hurried manufacture, and a consequent necessity for care in use.

Sizing. Press one side of the sheet against the tongue, and observe the effect produced. If the paper be thoroughly sized, no moisture will penetrate the sheet; or, write with a pen and ink upon the sample, and after a couple of minutes look at the reverse side of the sheet, and observe whether the ink has penetrated through it. It will be found very advisable not to use paper that has been too well sized. Paper with a very fine surface, glossy, and of great smoothness is the best for use.

Surface. The higher the gloss of paper, the better the appearance of the print. It is a matter of disagreement among printers as to whether glazing before or after printing is the better plan. It will unquestionably be found more advantageous, particularly in delicate and displayed typography, to glaze the paper first and print dry. This enables all head and leading lines to be prominently shown. These remarks apply to good papers only.

Weight. Some judgment is required in determining the most suitable paper in respect to weight. The paper maker can easily arrange this matter and produce a paper of any weight, say of 20 or 40 lbs. of the same size. This must, however, be left to the question of taste and other conditions of the job. In choosing a heavy paper, it will be found advisable to fold the sample tightly to observe the effect of the fold mark. In very common papers, the surfaces of the sheet will give way, disclosing clay or other matter used in its manufacture. In such cases, great caution is necessary in the use of the paper.

General Instructions. Never advocate the use of common paper. Select your paper with a view to the job: for example, a weak paper is of no use for distribution or postage. When examining your paper, hold up a sample sheet before the light, and carefully scan it as to cleanliness, specks, spots, or dirt. In some cases the water-mark may be an objection. Bear in

mind also the distinction between "laid" and "wove" paper. The former contains linear marks down and across the sheet, the latter displays no lines. Notice if there are any small holes in the sheet. By these methods, irregularities of manufacture can be easily detected.

The foregoing remarks will enable anyone easily to judge of the quality of paper. It may be useful to add that paper makers are at all times ready to adapt their products to the requirements of the purchaser. We believe that the use of good paper is, in most cases, of the greatest advantage.

STEREOTYPING.

If all the copies of a book that will ever be required, are at once worked off the types when set up, then the book is finally printed and done with. The types are taken down and employed again in some similar work.

But it often happens that the copies struck off prove insufficient to meet the demand. Another edition is required. The whole book has now to be set up again, as at first; and the whole of the first expense for composition will be again incurred.

This expense may be strikingly obviated by *stereotyping*—a process whereby a cast or plate of metal with raised letters is made for each page or forme. The stereotype plate is an exact reproduction of the original type. It costs about one-third as much to stereotype a page as to compose it.

The advantages of stereotyping are obvious. There is no further charge for composition as long as the plates last; when, say 1,000 new copies are needed, the printer takes out the plates and prints them off without more ado. There is no further reading of proofs; the metal plate remains precisely the same. There is no necessity for printing off, at one time, a larger number than may be reasonably expected to meet a short demand; you can take as many or as few as you choose, and come back for another batch as soon as you choose.

There is no difficulty whatever in conveying the plates to any part of the world, and the weight of the plates is only about one-seventh of the weight of the corresponding movable types. If a fresh issue is required, it can be obtained at once; there is no need now to wait for the time consumed in composition.

On the other hand, the author will not stereotype if his work is likely to require any considerable alteration in a second issue. An annual volume of statistics would require too much alteration to justify stereotyping. But a book for which there is likely to be a reasonably wide and steady demand, and which is substantially settled in form and matter, ought to be stereotyped; at every new issue there is a large saving.

Electrotyping is similarly applied in cases where extremely large impressions are to be cast off, and where beauty of typography is specially aimed at. But ordinarily it is not employed for reproducing letter-press, being much more expensive than stereotyping.

BINDING.

The continental custom of publishing books in paper covers has not commended itself to the English mind. The author must, therefore, bethink himself of how he shall bind his book. The binding (with the quality of the paper and the style of printing) is the first thing to attract the attention of anyone looking at the book casually in a shop or at a stall. It is a very important matter, then, that such persons should be affected favourably by the quality and style of the binding.

The author can always guide his choice by taking some particular volume as an example to follow. He may either direct that his own book shall be set forth in precisely the same style, or he may require greater or less modification. But he ought in every case to invite the skilled co-operation of his publisher in settling this very important part of the business.

The whole edition—and how many copies the edition should contain is another point that ought to be arranged in consultation with the publisher—the whole edition ought not to be bound up at once. The publisher will indicate what he considers a reasonably probable estimate of the first batch for binding; and the rest will be "warehoused in quires" until the increasing demand warn the publisher to order up another batch to be bound.

It is likely enough that more than one form of binding may be considered desirable, to meet variety of tastes.

If the book is likely to see hard service, as in the case of school books, the binding will be plain and strong. If it be intended to adorn a drawing-room table, the decision will be based on wholly different principles. In every case, the future use of the book will form the main guiding reason in the selection of a binding.

ADVERTISING.

The book being now firmly in its covers, the fact cannot be too soon notified to the enlightened British public.

But how? Obviously, by announcement in the newspapers and in your bookseller's list of new books. But in which newspapers? To decide this, you must have some means of making an approximate guess at the circulation of the more important newspapers and periodicals. Even this knowledge, however, if attained, would not be sufficient. It is equally, if not even more, necessary to know the special character of the journals or magazines. A book on a technical subject must be advertised in the papers more specially devoted to subjects of the same kind of technical character; a medical book in a medical paper, a law book in a law paper, and so on. So many publications nowadays claim one's patronage that it requires very special experience to make out a judicious list to advertise any particular book in.

There is no want of opportunities to squander money expeditiously in injudicious advertising. Don't be misled by puffing notices of your book, to advertise with the puffer, unless on solid grounds irrespective of the puffing. In one word, rely on the advice of your publisher, who is likely to know fifty times as much about the matter as you do yourself. For he has had experience, and remembers very well what advertisements proved successful and what did not.

COPIES FOR REVIEW.

Much the same thing may be said regarding the distribution of review copies. The journal with the largest circulation may not give the most useful notice of your book; a paper of a comparatively small circulation may have gained an intellectual reputation that the public will regard as more authoritative when it announces what it thinks of your volume. Of course, as before, a very careful selection of papers must be made. And for this purpose, again, the advice of your publisher is invaluable.

The more copies you can afford to send out for review, the better. Every notice is an advertisement, and every additional paper introduces the book to another circle of readers.

Remember on no account to attempt to influence the criticism of any journal. You most certainly cannot influence the opinion of any journal whose opinion is worth having. No charge is made for reviewing, and no payment should be offered.

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PART II.

ENGLISH COMPOSITION;

OR,

HOW TO WRITE ENGLISH.

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ENGLISH COMPOSITION.

I.—INTRODUCTION.

WHILST not underrating the value of other branches of education, we think English Composition ought to take a high place in the list of subjects taught in our schools and colleges. To be able to write one's own language correctly and elegantly, is surely of more value than to be able to write or speak a foreign language. The late Sir William Fairbairn declared himself unable to determine whether he wrote or spoke correctly. His schoolmaster, he said, was well qualified to teach English, but it was considered not only non-essential, but as standing in the way of other branches of education. In some schools the thorough study of English is even yet absolutely neglected; in others, grammar is taught theoretically, and children are bewildered by the distinctions between distributive, quantitative, and qualitative nouns. Their ignorance of the rules of composition, and their inability "to set down in simple grammatical sentences, with some regard to sequence, the recollections of observations of a natural object frequently seen," are attributable, in part, to the too mechanical nature of the instruction which the "Revised Code" fosters and necessitates. Scarcely a report of Her Majesty's Inspectors appears which does not contain some reference to faulty composition.

In his last report (1881), the Rev. H. G. Alington says: "The worst results are in the most popular subject—literature; and the failures are almost entirely in composition, which appears to have been generally neglected." Mr. Codd declares, "The composition is, for the most part, very unsatisfactory. The children have but little idea of punctuation, and are in doubt as to when to use a capital letter. The composition, in fact, does not appear to have sufficient attention paid to it. I very rarely get a piece of paraphrase even moderately done. In many cases a grotesque rearrangement of the words is all that is attempted." Even from Scotland similar complaints are made. Dr. Kerr says: "Composition is taught with very various success. In too many cases correct structure, punctuation, and the use of capitals, do not receive sufficient attention." Mr. Munro admits that the exercises in composition of pupil-teachers "are often good," but declares that they are "seldom without certain defects. These are, (1) bad arrangement; (2) poverty of ideas and vocabulary; (3) inelegant phraseology and provincialisms."

A knowledge of the theory of grammar, of its technicalities, is, of course, valuable; but experience shows that tens of thousands of people, who have never learned the science of grammar from school books, speak and write English without violating its rules.* They have read the best writers, heard the best speakers, and lived in the society of the educated. From the study of Shakspere alone, and while in prison, Kossuth, the Hungarian patriot, derived his wonderful

* "I will not say it positively, but I have a notion that if all the best speakers and writers that we have, unless they happen to be somewhat young, were examined in English Grammar by a sharp Board-school boy, most of them would be plucked."—Mr. D. Nasmith, LL.D., in *Educational Times*, March, 1881."

knowledge of English. No one could be supposed less likely to become an author than John Bunyan. He could scarcely write his name, and had never studied the art of composition. Almost the only books he had read were the Bible, and Foxe's "Book of Martyrs." Yet he wrote, and in prison, too, a book which has gone through more editions than any other with the exception of the Bible—a book respecting which Macaulay declared: "There is no book in our literature on which we would so readily stake the fame of the unpolluted English language." This wonderful book is the "Pilgrim's Progress." Still, the study of the art of composition must not be thought needless because Bunyan never studied it.

Speaking of Keats's style, De Quincey, who is considered a master of prose, remarked that if there is one thing which, next to the flag of his country and its honour, should be holy in the eyes of a young poet, it is his native tongue. "He should spend," added De Quincey, "the third part of his life in studying the language and cultivating its resources. He should be willing to pluck out his right eye, or circumnavigate the globe, if by such a sacrifice, and such an exertion, he could attain to greater purity, precision, compass, or idiomatic energy of diction." "The noblest literary study of an Englishman," remarks an American professor, "is the study of the English language. The noblest literary gain of the educated man is the power of wielding that language well." "Since," said Locke, "it is English that an English gentleman will have constant use of, that is the language he should chiefly cultivate, and wherein most care should be taken to polish and perfect his style."

As an instrument of culture, composition holds a high place, for we cannot gain the greatest good from reading unless we practise ourselves in composition. To digest and arrange our ideas we must write; for writing makes our

conceptions clearer, and adds to our stock of ideas. The mere exercise of composition is, in fact, beneficial to the mind. It is equally beneficial in every relationship in life. What Channing said of speaking is true also of writing: "A man who cannot open his lips without breaking a rule of grammar; without showing in his dialect, or brogue, or uncouth tones, his want of cultivation; or without darkening his meaning by a confused, unskilful mode of communication, cannot take the place to which perhaps his native good sense entitles him."

II.—THE LAWS OF WRITING.

The first need of a writer is to have something to say, some thought which calls for expression, some information to give, some knowledge to impart. To this end he should read, think, and observe. He should follow the example of the best writers, and theirs only. Thus let him lay in his stores. Pliny read nothing without making extracts. Bentley, who died in 1742, whom Macaulay declares to have been the greatest scholar that had appeared since the revival of learning, seeing his son reading a novel, asked, "What is the use of reading a book you cannot quote?" Professor Blackie advises students to interleave some books, and make indexes to others, so as to tabulate their knowledge for apt and ready reference. A common-place book and an *Index Rerum* should be in the possession of every student. In the former he should enter his thoughts as they arise. Thoughts are fleeting; unless they are at once recorded they leave us, seldom to return. Before Dr. Johnson commenced his "Rambler," he had collected in a common-place book a variety of hints for essays on different subjects. Southey did the same; and it may truthfully be said that scarcely

any writer of experience fails to note illustrations and arguments as they arise, and to tabulate them for ready reference. When Gibbon wanted information on any particular subject he wrote down all that he knew about it; then he consulted all the books in his library which were likely to yield material, laying them open before him on his table, and making the reading his own. This is the method of many, and it is one which every essayist would do well to adopt. Before Macaulay began his "History of England" he had a large store of accurate historical knowledge. "I wish," said Lord Melbourne, "that I could be as certain of anything as Macaulay is of everything." Yet he underwent the most laborious researches to make his information complete. He ransacked libraries, piles of blue-books, and bundles of moth-eaten newspapers; pored over illegible manuscripts, stupid stories, and doggerel verses. Gibbon spent about twenty-three years in the construction of his "History of the Decline and Fall of the Roman Empire," from the time he first conceived the idea, sitting amidst the ruins of the "Eternal City," while the barefooted friars were singing vespers in the Temple of Jupiter, to the date of its completion in the retirement of the little Swiss village of Lausanne.

Motley spent ten years in preparing his "History of the Netherlands" and his "Dutch Republic," and Oliver Wendell Holmes thus writes respecting that great historian: "His work, when not in his own library, was in the Archives of the Netherlands, Brussels, Paris, and English State Paper Office, and the British Museum, where he made his own researches, patiently and laboriously consulting original manuscripts and reading masses of correspondence. After his material had been thus painfully and toilfully amassed, the writing of his own story was always done at home, and his mind, having digested the necessary matter, always

poured itself forth in writing so copiously that his revision was chiefly devoted to reducing the over-abundance. He never shrank from any of the drudgery of preparation."

The great work of Saint Beuve's life, the history of Port Royal, cost him thirty years of labour; it originated in a course of lectures at Lausanne, in 1837, and the final and complete edition appeared in 1867. He was not satisfied with getting to the bottom of his subject—with penetrating the genius and nature of every one of those connected with that tragical history; he ended by knowing them as we know those with whom we are in daily intercourse, and by exciting in his readers the same intensity of life and interest which is the predominant quality of his work. Balzac, the great French novelist, visited the places he wanted to describe. If he laid the scene of a novel in any little country town, he went thither, and returned, so laden with notes and sketches, that the inhabitants believed that one of their number had betrayed them. Of Charles Kingsley, one of his publishers writes: "It was my good fortune to be staying with him through the summer in which the greater part of 'Hypatia' was written. I was especially struck, not only with his power of work, but with the extraordinary pains he took to be accurate in detail. We spent one whole day in searching the four folio volumes of Synesius for a fact he thought was there."

Possessing a most retentive memory and a vivid imagination, Sir Walter Scott trusted to neither, when he could trace out the facts themselves by paying a visit to a scene, or by hunting up an old ballad or a tradition. Refusing to give ten minutes of his leisure to lay down the plot of a novel, we are told that he never hesitated a moment to give up the leisure of a week to settle a point of history, or to gather the details of a bit of scenery which he

was thinking of working into a poem or a novel. When not at work upon one of his novels, he was frequently found by Lockhart in the Advocates' Library, at Edinburgh, poring over maps and gazetteers with care and anxiety; and his own letters to Ballantyne, attest the scrupulous nicety with which he hunted up his facts.

From these examples, the importance of the common-place book and of accurate statement is clear.

Before sitting down to write, the student would do well to compose in his own mind, instead of composing as he writes. Writing becomes a dreary task when the writer has to wait for thoughts. Of that genial essayist, Charles Lamb, it is said that he never sat at his desk to think. This was the work of his, apparently, purposeless strolls in the Strand, Fleet Street, or the Hertfordshire meadows; for walking was the only recreation he allowed himself. To an enquiry as to when Scott did his thinking, the great novelist replied: "Oh, I lie *simmering* over things for an hour or so before I get up, and there's the time I am dressing to overhaul my half-sleeping, half-waking *projet de chapitre*, and when I put paper before me, it is commonly run off pretty easily."

It was the habit of Charles Kingsley to master his subject, whether book or sermon, before putting pen to paper. His thinking was done mostly in the open air, in his garden—on the moor, or by the side of a lonely trout stream; and his writing was done by his wife from his dictation, while he paced up and down the floor of his study. Of Victor Hugo it is said, that after turning and returning a drama, a romance, or a poem, in his head, sometimes for a year, he would suddenly set to work, and continue working until he had finished. Each of his dramas was written within a fortnight, and at times, he would produce an act in verse in a single day, but an act which he had been revolving in his mind for six

months. Bloomfield, the poet, said that nearly one half of the "Farmer's Boy" was composed, revised, and corrected, without writing down a word of it, and while working at his trade of shoemaking.

III.—THE WRITER'S VOCABULARY.

In order to obtain a copious vocabulary and facility of expression, translation from a foreign language is advised by most writers on composition. Dr. Angus, for example, urges the student first to read a foreign work, and then to re-write, in his own words, its favourite passages. Let him fully describe objects, scenes, occurrences, characters, literally and figuratively, now in a style richly florid, and now in a style severely chaste, till he has acquired the habit of saying the same thing in a dozen different ways—a great snare, he adds, but also a great gain. Others of our best writers commend translation as a help to the acquisition of copiousness, fluency, and mastery of words.

Pliny advised translating Greek into Latin, or Latin into Greek. By this, he said, you acquire propriety and dignity of expression, an abundant choice of the beauties of style, power in description, and, in the imitation of the best models, a facility of creating such models for yourself. Besides, that which may escape you when you read, cannot escape you when you translate. Sir Walter Scott advised his son to exercise himself frequently in trying to make translations of the passages that most favourably struck him, and to invest the sense of Tacitus in as good English as he could. He considered that he would thus gain a command of his own language, which would be quite unattainable by any person who had not studied English composition in early life.

Southey declared that he derived considerable advantage

from the practice of sometimes translating, sometimes abridging, the historical books read at the Westminster School. Macaulay considered that Pitt's classical studies had the effect of enriching his English vocabulary, and of making him wonderfully expert in the art of constructing English sentences. We are told that Pitt's practice was to look over a page or two pages of a Greek or Latin author, to make himself master of the meaning, and then to read the passage straight off into his own language. Macaulay thought it was not strange that a young man of great abilities,—who had been exercised daily in this way during ten years, should have acquired an almost unrivalled power of putting his thoughts, without premeditation, into words, well selected and well arranged. Of Robertson, the historian, Lord Brougham said that translations from the classics, and especially from the Greek, formed a considerable part of his labours. Robertson believed translating to be well calculated to give an accurate knowledge of our own language, by obliging us to weigh the shades of difference between words or phrases, and to find the expression, whether by the selection of the terms or the turning of the idiom, which is required for a given meaning; whereas, when composing originally, the idea may be varied in order to suit the diction which most readily presents itself.

Poetical exercises have been commended on the same principle as translations from foreign languages. "One thing I do know," wrote Southey, "to write poetry is the best preparation for writing prose. The verse maker acquires the habit of weighing the meanings and qualities of words, until he comes to know, as if by intuition, what particular word will best fit into the sentence. People talk of my style! I have only endeavoured to write plain English, and to put my thoughts into language which every one can

understand." On another occasion Southey wrote:—"I am glad that you sometimes write verses, because if ever you become a prose writer, you will find the great advantage of having written poetry. No poet ever becomes a mannerist in prose, nor falls into those tricks of style which show that the writer is always labouring to produce effect."

The practice of reporting speeches, sermons, and lectures is also helpful to the acquisition of copiousness. A Scotch ploughman, living at Banff, in describing how he gained a knowledge of Phonography, said that he took down in shorthand summaries from some of the best English authors, then, translated them and compared them with the originals. This mode of practice, he says, improved him in the art of composition, as well as in the art of Phonography. It also tended to occupy his mind intellectually, so that he did not look upon learning Phonography as mere pen practice, but as an intellectual exercise also. In this way he acquired a degree of proficiency in composition which he would never have attained otherwise. Composition was a branch of education which he did not learn at school, and he was convinced that he would not in after life have bestowed the time and labour necessary to acquire the art, had he not learned it along with Phonography. He believed that the student of English would derive great benefit from its study. Phonography gives a strong impulse to English Composition, and helps largely towards begetting in the student a readiness of thought, exact and clear expression.

V.—ON TAKING PAINS.

Excellence in writing, as in speaking, can be attained only by practice and by careful revision. It is an art, and like all other arts, needs cultivating. Pope said:—

"True ease in writing comes from *art*, not chance,
As those move easiest who have learn'd to dance."

Dr. Johnson advised every young man beginning to compose to do it as fast as he could, and considered it much more difficult to improve in speed than in accuracy.

Southey gave similar advice—to write down one's thoughts as they arise and correct at leisure. The student cannot begin to do this too early. A man, said Dr. Johnson, should write soon, for if he waits till his judgment is matured, his inability, through want of practice, to express his conceptions, will make the disproportion so great between what he sees and what he can attain, that he will probably be discouraged from writing at all. He should not, however, be satisfied with what he has written until it is as good as he can make it. This is a hard lesson and one which cannot be learned too early. "Excellence," remarked Sir Joshua Reynolds, "is never granted to man but as the reward of labour." A common mistake is made when great books are attributed to the genius of their authors. Genius their authors may have, but they themselves attribute their success to hard labour alone. Carlyle, we think, held that genius is the faculty of taking pains. Sydney Smith wrote: "The multitude cry out 'A miracle of genius!' 'Yes,' he replied, 'A man proves a miracle of genius because he has been a miracle of labour."

Charles Dickens declared it impossible that any natural or improved ability could claim immunity from the companionship of the steady plain hard-working qualities, and hope to gain its end. It is evident from a glimpse at his manuscripts, which form part of the Forster collection in the South Kensington Museum, that Dickens wrote with the greatest care, and scrupulously revised his writing in order to render each sentence as perfect and effective as possible; and Sir Arthur

Helps held that a sight of the manuscripts of Dickens would cure anybody of the idle and presumptuous notion that men of genius require no forethought or preparation for their greatest efforts. Sir Isaac Newton wrote his "Chronology" fifteen times over before he was satisfied with it, and Gibbon his memoir nine times. Dr. Johnson bestowed a great deal of labour upon his writing. Being asked if he could make his "Ramblers" better, he replied that "he could make the best of them better." Of Southey, Professor Dowden tells us: "He wrote at a moderate pace; re-wrote; wrote a third time if it seemed desirable, and corrected with minute supervision. He accomplished so much, not because he produced with unexampled rapidity, but because he worked regularly, and never fell into a mood of apathy or ennui." De Quincey is reported to have bestowed incredible labour upon his works, re-writing some pages of his "Confessions of an Opium Eater" not fewer than sixty times. He frequently re-modelled and re-wrote an article several times over before he was satisfied with it.

Our best poets have been equally painstaking. Ben Jonson declared, contrary to the popular opinion, "that a good poet's *made*, as well as born." So, also, Wordsworth:—

> "O many are the poets that are sown
> By nature, men endowed with highest gifts,
> The vision and the faculty divine:
> Yet wanting the accomplishment of verse,
> Which, in the docile season of their youth,
> It was denied them to acquire through lack
> Of culture, and the inspiring aid of books."

It is said that Goldsmith first sketched part of the plan of the poem of the "Deserted Village" in prose, and set down his ideas; then he corrected them and substituted others which seemed better. A neighbour, calling on him one

morning, learned that Goldsmith had that morning written these ten lines:—

"Dear lovely bowers of innocence and ease!
Seats of my youth, where every sport could please!
How often have I loitered o'er thy green,
Where humble happiness endeared each scene.
How often have I paused on every charm,
The sheltered cot, the cultivated farm,
The never failing brook, the busy mill,
The decent church that topped the neighbouring hill
The hawthorn bush, with seats beneath the shade,
For talking age, and whispering lovers made."

"Come," said he, "let me tell you that this is no bad morning's work."

Mr. William Black says that any young writer who may imagine the power of clear and concise literary expression to come by nature, cannot do better than study in Cunningham's collection of Goldsmith's writings, the continual and minute observations which the author considered necessary, even after the first edition, sometimes when the second and third editions had been published. Many of these, especially in the poetical works, were merely improvements in sound, suggested by a singularly sensitive ear, as when he altered the line—

"Amidst the ruins, heedless of the dead."

which appeared in the first three editions of the "Traveller," into

"There is a ruin, heedless of the dead."

which appeared in the fourth edition. But the majority of the omissions and corrections were prompted by a careful taste, which abhorred everything redundant and slovenly.

In every new edition of Tennyson's poems, changes for the better are observed. For instance, *many* at the end of one

of his poems has been changed to *thousand*, which is far more definite. For the purpose of giving a concrete idea, a *rich* man has been called a *Crœsus*, and a *wise* man a *Solomon*.

Pope published nothing until it had been a year or two before him, and even then the printer's proofs were very full of alterations. On one occasion, his publisher thought it better to have the whole "re-composed" than make the corrections. Of Burns's most popular song, "*The Banks o' Doon*," the latest edition of his works gives three different versions. In the first version the first verse reads:—

"Sweet are the banks, the banks of Doon,
The spreading flowers are fair,
And everything is blythe and glad,
But I am fu' of care."

The second version, which is considered the best, reads:—

"Ye flowery banks o' bonnie Doon,
How can ye blume sae fair?
How can ye chant, ye little birds,
And I sae fu' of care!"

There cannot be a doubt which is the better verse, the more musical, the more finished. Although Burns was a great genius, he spared no pains to do his best. He believed "that the knack, the aptitude to learn the Muse's trade is a gift bestowed by Him who forms the secret bias of the soul," but also that "excellence in the profession is the fruit of industry, attention, labour, and pains; at least," he added, "I am resolved to try my doctrine by the test of experience."

Balzac did not grudge devoting a week to a page. His method of composition was unique. A French publisher used to tell an amusing story of Balzac, who had promised to contribute to his projected periodical, but did not keep his promise. At last, on the eve of publication, the printer's messenger was sent to Balzac's lodgings with strict instructions

not to come back empty-handed. The messenger returned with three or four slips of paper on which a few lines had been hastily scribbled. The publisher, however, knew his man. The manuscript was speedily in type, and a proof despatched to the author. Balzac returned it double the former size, with erasures, corrections, and additions, crossing each other between the lines in inextricable confusion. Eight times was the process repeated, and at last the memorable "monograph" entitled, "*Nos Epiciers*," was the result. "The corrections of that proof," the publisher added, "cost me £40, but I sold twenty thousand copies of the first number."

Of modern writers who have toiled at their composition, Macaulay must be placed among the first; he is said to have spent nineteen working days over thirty octavo pages, and ended by humbly acknowledging that the result was not to his mind. His biographer—Mr. G. O. Trevelyan—tells us how, after repeated revisions, having satisfied himself that his writing was as good as he could make it, he would submit it to the severest of all tests, that of being read aloud to others. His punctilious attention to details was prompted by an honest wish to increase the enjoyment, and smooth the difficulties, of those who did him the honour to read his books. He never allowed a sentence to pass muster until it was as good as he could make it. He thought little of re-casting a chapter in order to obtain a more lucid arrangement, and nothing whatever of re-constructing a paragraph for the sake of one happy stroke or apt illustration. As showing what pains he took with his work, the following extract is quoted: "My account of the Highlands is getting into tolerable shape. To-morrow I shall begin to transcribe again, and to polish. What trouble these few pages will have cost me. The great object is, that after all this trouble,

they may read as if they had been spoken off, and may seem to flow as easily as table-talk."

Equally painstaking is Mr. Bancroft, the American historian, for the description of whose method of working we are indebted to the *New York Graphic*:—

"When he commences upon a new volume, he decides first upon the period of time which it shall cover, its scope, and particular features, if any. This plan is put in writing and placed in the hands of his reference secretary, Dr. Frank Austin Scott, a gentleman of unusual qualifications for the position, being a proficient linguist, and, from many years' association with Mr. Bancroft, almost as familiar with history and the details of the work as Mr. Bancroft himself. Next a diary is taken, and under each date are entered, with a bookkeeper's precision, all the occurrences of that time in every corner of the globe, that relate in any respect to the American Republic. With each record are references to the authority on which the record is based; if published, to the volumes and pages; if not, to the original manuscripts which are filed away in Mr. Bancroft's library. In the compilation of this diary, every existing work, document, and paper is consulted; every history or tradition of any reliability is carefully gleaned by Mr. Scott. In the meantime Mr. Bancroft employs himself in reading up on these events, sifting the chaff from the wheat, detecting the spurious, and dictating to his writing secretary the suggestions that occur to him, and the opinions deduced from the study. The diary being finished, a memorandum book is taken, and its pages are divided into classification for topics; this is called a topic-book. The classifications are not very numerous, the heads being somewhat as follows 'Washington,' 'Army,' 'Finance,' 'Domestic Affairs,' 'Foreign Affairs,' 'Campaigns,' 'Congress;' under each of these heads is compiled all the information contained in the diary relating to each particular topic; so that, for example, when Mr. Bancroft wants to write a chapter on the finance of the government at the time of which he is treating, he has all the facts that can be gained from every possible source, condensed and classified in their chronological order; *all histories in every language are consulted*; all biographies, records, essays, speeches, and papers; transcripts of all existing public documents in the archives of the American, English, French, and German Governments, and also all private papers and correspondence written at the time. When this

is completed by Mr. Scott—and it takes months sometimes to exhaust a single topic—Mr. Bancroft familiarises himself with the contents of the memorandum book, marking passages of importance, making cross references for his own convenience, and indexing the events himself in the order in which he intends to treat of them. Then he dictates to his writing secretary the text of the volume, and as chapter after chapter is finished, it is laid away to "season" for a time. The matter is then written and re-written, until it suits Mr. Bancroft's sensitive taste. When he is satisfied with the arrangement, the style and completeness of a chapter, it is sent to his publishers. . . . Mr. Bancroft's work, compared with the writings of other authors, looks very small as the result of the labours of a lifetime; but this description of his method will give the reader an idea of the vast amount of study, investigation, and thought each volume represents."

These illustrations of the way in which really great books are written, will, it is hoped, help to remove the false impression that such works are the spontaneous outcome of natural intuition.

V.—ON THE FORMATION OF STYLE.

Students are frequently advised to acquire style in writing. The word is derived from *stylus*, the pointed iron instrument with which the Romans wrote upon their wax-covered tablets. It is often employed by Cicero to denote the manner of expressing thoughts in writing, and is used in that sense in our own time. In the primary necessity for the study of models of style, most authors agree. Gibbons, it is said, studied the style of Blackstone, and Pope formed his style upon that of Dryden. Buckle, the author of the "History of Civilisation," spent four hours every day in studying style. His method was to read a few pages of Hallam, or Burke, or any other master, and then to write in his own language the substance of his reading; afterwards he compared the two, in order, as he says, "to find out where

it was that I wrote worse than they." His biographer says that Buckle also read the best French authors for the same purpose; and so great was his industry that, although this regular study occupied him only a few years, he never considered that he had attained perfection, but continually studied how to attain further excellence. Even after the publication of his first volume we find the following entries in his diary: "Read Burke for his style;" "made notes on style from Whateley and H. Spencer;" "began to read Johnson's English Dictionary to enlarge my vocabulary;" "read Milton's prose works for the style, especially for the vocabulary." Describing how he acquired a good style, the late Rev. Thomas Binney, a famous preacher, said:—

"I read many of the best authors, and I wrote largely both poetry and prose; and I did so with much painstaking. I laboured to acquire a good style of expressiveness, as well as merely to express my thoughts. Some of the plans I pursued were rather odd, and produced odd results. I read the whole of Johnson's 'Rasselas,' put down all the new words I met with—and they were a good many—with their proper meanings, and then I wrote essays in imitation of Johnson, and used them up. I did the same with Thomson's 'Seasons,' and wrote blank verse to use *his* words, and also to acquire something of music and rhythm. And so I went on, sometimes writing long poems in heroic verse; one on the 'Being of a God,' another in two or three 'books,' in blank verse, in imitation of 'Paradise Lost.' I wrote essays on the immortality of the soul, sermons, a tragedy in three acts, and other things very wonderful in their way. I think I can say I never fancied myself a poet or a philosopher; but I wrote on and on to acquire the power to write with readiness, and I say to you, with a full conviction of the truth of what I say, that having lived to gain some little reputation as a writer, I attribute all my success to what I did for myself, and to the habits I formed during those years to which I have thus referred."

There is scarcely a writer of eminence who has not, for purposes of style, made a study of great authors. Sir James Mackintosh divided the history of style into three periods;

the first period extending from Sir Thomas More to Lord Clarendon; the second from the Restoration to the middle of the eighteenth century; the third from the latter part of the eighteenth century, and represented by a school of writers of which Dr. Johnson was the founder. Our own age is the fourth period. It has, as Dr. Angus remarks, all the ease of Addison, with the nervous compactness of Bacon, the sonorousness of Johnson, and the lightness of De Foe. In order to acquire a good style of expression, the best works of the best authors should be studied—Shakespeare, Milton, Addison, Hume, Burke, Cobbett, Macaulay, Buckle, Tennyson, Ruskin, for instance, not with the view of imitating any style, but for purposes of mastery and comparison. A man's style is a transcript of his own character. "Every man," says Lessing, "has his own style, just as every man has his own nose"; and Carlyle declared that no man can change his style any more than he can change his skin. It is hard, indeed, to read Carlyle, much more to imitate his style. The eminent French critic, M. Taine, describes him as "an extraordinary animal, a relict of a lost family, a sort of mastodon in a world not made for him." He remarks that Carlyle—

"Takes everything in a contrary meaning, does violence to everything, expressions and things. With him paradoxes are set down as principles common sense takes the form of absurdity. . . . . Carlyle always speaks in riddles: 'logic-choppers' is the name he gives to the analysts of the eighteenth century; 'beaver-science' is his word for the catalogues and classifications of our modern men of science; 'transcendental moonshine' signifies the philosophical and sentimental dreams imported from Germany; the religion of the 'rotatory calabash' means external and mechanical religion."

Different people have, of course, different views upon Carlyle, as they have upon other writers. Mr. Russell Lowell, the American minister in London, and author of the

famous "Biglow Papers," says that when he was an undergraduate at Harvard he remembered perfectly a book that was published, and produced in his own mind and nature, he thinks, as great a ferment as it did in those of all his contemporaries. That book was "Sartor Resartus." It was first collected and published by subscription in the year 1836, at Boston, in the United States, and it there received its first appreciation. Mr Lowell also said that when "Sartor Resartus" began to appear in "Fraser's Magazine," the editor received two letters. One was from an Irishman, saying that if that particular kind of stuff was to be continued, he wished his subscription to be instantly stopped. The other was a letter from an American, saying that if the author who had been writing "Sartor Resartus" had written anything else, he wished it might be sent to him. The second letter was from Mr. Ralph Waldo Emerson, the famed American essayist. Mr. Lowell considers that all modern literature has felt Carlyle's influence, and felt it in a healthy direction. Thackeray said that Carlyle was his master, and Ruskin says the same. No two men are more unlike than Thackeray and Ruskin, and, as Mr. Lowell points out, it shows the universality of Carlyle's influence. Mr. Peter Bayne speaks of Charles Kingsley as having been so profoundly influenced by the writings of Carlyle that he almost lost his personal identity. Carlyle did not always write in his peculiar German-English style, and Mr. Henry Morley considers that this peculiarity increased upon him as his success increased, and that it was a blemish more visible in his later works. His essay on the character of the poetry and life of Burns is "so rare in its excellence, so fine and final in its perfection, that for fifty years it has served as an epitome of what requires to be known respecting the poet, and serves besides as perhaps the finest model in existence of that

species of literary composition in which a symmetrical, complete, satisfactory biography is condensed into an essay."

Turning from Carlyle to Macaulay is like turning from the lurid light of a furnace to the broad clear blaze of the noonday sun. Carlyle does not seem to have cared to write in a language which everybody could understand. Macaulay, on the other hand, possessed the art of writing what "people will like to read." In a criticism upon his style, Mr. John Morley observes:—

"The first and most obvious secret of Macaulay's place on popular book-shelves is that he has a true genius for narration, and narration will always, in the eyes, not only of our squatters in the Australian bush, but of the many all over the world, stand first among literary gifts. . . . He had an intimate acquaintance with the imaginative literature and the histories of Greece and Rome, with the literature and the history of modern Italy, of France, and of England. Whatever his special subject, he contrives to pour into it, with singular dexterity, a stream of rich, graphic, and telling illustrations from all these widely diversified sources. . . . There has been a great deal of deliberate and systematic imitation of Macaulay, often by clever men who might well have trusted to their own resources. Its most conspicuous vices are easy to imitate, but it is impossible for any one less familiar with literature than Macaulay to reproduce his style effectively, for the reason, that it is before all else the style of great literary knowledge. Macaulay's knowledge was not only very wide, but thoroughly accurate and instantly ready. For this stream of apt illustrations he was indebted to his extraordinary memory, and his rapid eye for contrasts and analogies. They come to the end of his pen as he writes; they are not laboriously hunted out in indexes, and then added by way of afterthought and extraneous interpolation. Hence quotations and references that, in a writer even of equal knowledge, but with his wits less promptly about him, would seem mechanical and awkward, find their place in a page of Macaulay as if by a delightful process of complete assimilation and spontaneous fusion. . . . Again, nobody can have any excuse for not knowing exactly what it is that Macaulay means. . . . He never wrote an obscure sentence, and this may seem a small merit, until we remember of how few writers we could say the same."

Macaulay's style, like Carlyle's, was original. Dean Milman has pointed out that it was eminently his own, but his own not by strange words, or strange collocation of words, by phrases of perpetual occurrence, or the straining after original and striking terms of expression. Its characteristics were vigour and animation, copiousness, clearness—above all, sound English, now a rare excellence. As to its clearness, he said that one may read a sentence of Macaulay twice to judge its full force, never to comprehend its meaning. His English was pure, both in idiom and in words, pure to fastidiousness; not that he discarded or did not make free use of the plainest and most homely terms, but every word must be genuine English, nothing that approached vulgarity, nothing that had not the stamp of popular use, or the authority of sound English writers, nothing unfamiliar to the common ear. He realised his own ideal: "The diligence, the accuracy, and the judgment of Hallam, united to the vivacity and the colouring of Southey,—a history of England written throughout in this manner would be the most fascinating book in the language; it would be more in request at the circulating libraries than the last novel." This was written in 1835, and accurately foretold the fortune of his own history twenty years later.

VI.—ON THE STUDY OF MODELS.

We must study alike from the historian and the novelist. Mr. Peter Bayne expresses the opinion that there is probably no master of English prose whom it is so safe and so profitable to study as a model as Thackeray. He considers that great novelist unsurpassed in nice precision of correspondence between word and meaning, in knowledge of the one right word,

the one idiomatic phrase that he wants, in that true force which rejects all superfluity. He adds, that in imitating authors of more brilliant and paradoxical genius you become a laughable parodist; but you cannot imitate Thackeray too closely, for his whole art is to put the right word in the right place.

Dr. Johnson declared that whoever wished to attain an English style, familiar but not coarse, and elegant but not ostentatious, must give his days and nights to the study of Addison. The learned doctor gave very good advice, but like many others, did not follow it, for no two writers wrote more unlike each other. Addison's style was easy and natural; Johnson's, rhetorical and sonorous. One critic says that Johnson's style reminds him of a giant cracking nuts. Goldsmith told Johnson that if he were to write a book about little fishes, he would make them all talk like whales; and Macaulay remarked that Johnson wrote in a style in which no one ever made love, quarrelled, drove bargains, or even thought. When he wrote for his friends, he wrote good strong English; but when he wrote for publication, he "did his sentences into Johnsonese."*

Much may be learned from Dr. Johnson's writings, but his style is bad; and we may say of his, as Porson said o

* One clever writer has lately attempted a defence of Dr. Johnson's pompous style, saying that the sage drew his distinctions as he drew his breath, and that he could not express these distinctions without couching his diction in Latin-born phrases. The answer to this is simple. He drew distinctions with equal subtlety when he was talking, and he expressed them in the homeliest Teutonic. He has had his reward. His *Rambler* lies unread on our bookshelves. His talk, as recorded by Boswell, will be perused every year by thousands of delighted students. Any writer of our day who has a mind to be read a hundred years hence, should lay the lesson to heart.—Oliphant *Old and Middle English*, 1878, p. 589.

Gibbon's, there could not be a better exercise for a student than to turn a page of his writings into English. Two years after Goldsmith's death, his friends erected a tablet to his memory in the poet's corner of Westminster Abbey. Johnson wrote the inscription in Latin, which contains the famous phrase, "He touched nothing that he did not adorn." He was asked to make a few alterations in the original draft, and, in particular, to transform it into the poet's native language. His answer was characteristic: "Any alteration that might be thought necessary he would make with pleasure, but he would never consent to disgrace the walls of Westminster Abbey with an English inscription!" He made a similar remark on another occasion. A monument having been erected to the memory of Dr. Smollett, Dr. Johnson was consulted as to an inscription for it. Lord Kaimes, the author of the "Elements of Criticism," advised an English inscription. Dr. Johnson treated his counsel with contempt, and declared that an English inscription would be a disgrace to Dr. Smollett. When travelling in Scotland he showed a similar partiality for Latin. Coming to a parish church, he saw the monument of Sir James Macdonald, and on it an inscription in English. He remarked to Boswell, his fellow-traveller, that it should have been in Latin, like everything intended to be universal and permanent.

Macaulay held that the first rule of all writing—that rule to which every other rule is subordinate—is that the words used by the writer shall be such as most fully and precisely convey his meaning to the great body of his readers. We consider this an excellent rule for all writers, and especially for those who wish to communicate knowledge. Roger Ascham, a great English scholar, who lived in the reign of Queen Elizabeth, said, "He that will write well in any tongue must follow the council of Aristotle, to speak as the

common people speak, to think as wise men think. Many English writers," he added, "use strange words, as Latin, French, and Italian, and do make all things dark and hard." Few writers have carried out Ascham's precept more fully than Bunyan in his "Pilgrim's Progress." In this work he uses the most simple and homely words. Macaulay considered Bunyan's style invaluable as a study to every person who wishes to obtain a wide command over the English language. "His vocabulary," he said, "is the vocabulary of the common people. There is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant. We have observed several pages which do not contain a single word of more than two syllables, yet no writer has said more exactly what he meant to say. For magnificence, for pathos, for vehement exhortation, for subtle disquisition, for every purpose of the poet, the orator and the divine, this homely dialect of plain working men was perfectly sufficient. There is no book in our literature on which we would so readily stake the fame of the unpolluted English language, no book which shows so well how rich that language is, in its own proper wealth, and how little it has improved by all that it has borrowed."

Ruskin, above all, should be read and studied. He is the great English classic. In perspicuity, in grace, in purity, in picturesqueness, he is unequalled. He is a poet in prose. His "Sesame and Lilies," and his "Crown of Wild Olives," contain the finest passages in the whole range of English prose; the former in the lecture entitled "Queen's Gardens,' the latter in the lecture on "War." In a review of "Arrows of the Chase," the *Athenæum* (December 18th, 1880) says:—

"At his worst Mr. Ruskin is a better writer than most men; at his best he is incomparable. He has a magnificent vocabulary, a perfect

and unerring sense of expression, a wonderful instinct of rhythm. He has much to say, and he knows so well how to say it that people are apt to value his sayings even more for their manner's sake than for that of their matter. It is the common lot of most of those who deal in prose, to be either useful at the expense of beauty, or ornamental at the cost of serviceableness. With Mr. Ruskin it is otherwise. To him the instrument of prose is lyre and axe, is lamp and trowel, is a brush to paint with, and a sword to slay, in one. A great artist in speech, he is a living and working exemplification of the theory which holds that English prose is of no particular epoch, but that in all its essentials, and allowing for the influence of current fashions of speech, it is one and the same thing with Shakespeare and with Addison, with Bunyan and with Burke, with Browne, with Bacon, and with Carlyle and Sterne."

In the preface to this book, a preface which the *Athenæum* considers a charming example of his latest manner, and a model of pure, sweet, equable English, Mr. Ruskin says that at one time of his life he was fonder of metaphor and more fertile in simile than he is now, and that he employed both with franker trust in the reader's intelligence. Carefully chosen, they are, he says, always a powerful means of concentration, and he would then dismiss in six words, ("Thistledown without seeds, and bubbles without odour,") forms of art on which he would now perhaps spend half a page of analytic vituperation. We readily believe Mr. Ruskin when he says that a sentence of "Modern Painters" was written four or five times over in his own hand, "and tried in every word for perhaps an hour—perhaps a forenoon—before it was passed for the printer."

Professor Blackie warns students not to be over anxious about mere style, as if it were a thing that could be cultivated independently of ideas. "Be more careful," he remarks, "that you should have something weighty and pertinent to say, than that you should say things in the most polished and skilful way. There is good sense in what Socrates said to the eleven young Greeks, that if they had

anything to say they would know how to say it; and to the same effect spoke St. Paul to the early Corinthian Christians; and, in these last times, the wise Goethe to the German students:—

Be thine to seek the honest gain,
No shallow sounding fool;
Sound sense finds utterance for itself,
Without the critic's rule;
If to your heart your tongue be true,
Why hunt for words with much ado?

But with this reservation, that you cannot be too diligent in acquiring the habit of expressing your thoughts on paper with that combination of lucid order, graceful ease, pregnant signification, and rich variety, which marks a good style."

With Professor Blackie we heartily agree. A good style should be formed in youth. Inattention to style in early life is the cause of much of the slovenly writing which disgraces our literature. A clear style is a great acquisition. Reviewing Mr. George Grote's history of Greece, the *Times*, whilst speaking very highly of the substantial value of the work, described it as among the very worst of English writings, and added, "Mr. Grote must remember that no man who writes for posterity can afford to neglect the art of composition. The trimmer bark, though less richly laden, will float further down the stream of time, and when so many authors of real ability and learning are competing for every niche in the temple of fame, the coveted place will assuredly be won by style."

VII.—ENGLISH OR LATIN?

The question arises whether words of Saxon or of Latin origin should be preferred in composition. Dr. Angus well remarks that Anglo-Saxon words are most appropriate when

we describe individual things, natural feelings, domestic life, the poetry of nature; words of Latin origin when we describe the results of generalisation or of abstraction, the discoveries of science. He illustrates these rules by the following examples: Is it philosophy you discuss? Then "the impenetrability of matter" will be found a better phrase than its Anglo-Saxon equivalent "the unthorough faresomeness of stuff." Is it natural feeling? "Paternal expectations" and "maternal attachment" are less impressive than a "father's hopes" and "mother's love." "In one of my early interviews with Robert Hall, the great Baptist preacher," his biographer, Gregory, said, 'I used the word *felicity* three or four times in rather quick succession. Why do you say felicity? he asked. 'Happiness' is a better word, more musical, and genuine English, coming from the Saxon.' 'Not more musical, I think. 'Yes, more musical; and so are words derived from the Saxon generally.' 'My heart is smitten and withered like grass.' There's plaintive music. Listen again. 'Under the shadow of thy wings will I rejoice.' There's cheerful music. 'Yes, but rejoice is French. 'True, but all the rest is Saxon, and rejoice is almost out of tune with the other words. Listen again. 'Thou hast delivered my eyes from tears, my soul from death, and my feet from falling.' All Saxon except delivered. I could think of the word *tears* till I wept. Then again, for another noble specimen, and almost all good Saxon-English: 'Surely goodness and mercy shall follow me all the days of my life, and I shall dwell in the house of the Lord for ever.'"*

* To one striking quality of Mr. Hall's style I must make pointed advertence. I refer to its musical structure. Great writers are as much composers as great musicians. They test the sound of words by

Southey considered Cobbett one of the best writers having a Saxon basis. "He is very much in earnest," he said, "and writes without stopping to pick out pretty words, or round off polished sentences." Carlyle held quite the same opinion. For strength, expressiveness, and majestic movement, what could equal the following lines from Byron's "Destruction of Sennacherib," in which nearly all the words are Anglo-Saxon?

> "For the angel of death spread his wings on the blast,
> And breathed in the face of the foe as he passed;
> And the eyes of the sleepers wax deadly and chill,
> And their hearts beat but once, and forever lay still."

The preacher, as well as the poet, realises the value and the force of English words. The success of Mr. Spurgeon is largely owing to his use of homely but forcible language.

Addressing the students of a business college at New York, the Rev. Dr. Collyer said:—"Do you want to know how I manage to talk to you in this simple Saxon? I read Bunyan, Crusoe, and Goldsmith, when I was a boy, morning, noon and night; all the rest was task work. These were my delight, with the stories in the Bible, and with

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a sense as exquisite as that which tries notes of music. They combine words, as the musician blends his notes, into sprightly or solemn movements, into triumphal swells or dying falls. This art is one of the secrets of genius — untaught and uncommunicable — and this Hall possessed in perfection. His sermons are magnificent lyrics; each separate paragraph is a melody, and the periods are like bars in a strain of music. I don't know that he ever wrote a line of poetry, nor am I aware whether he had what is called an ear for music, but the divine spirit of poetry colours his prose, and beyond all rules of musical art—

> "His thoughts involuntary move
> Harmonious numbers."
>
> —CHRISTOPHER, "Poets of Methodism."

Shakespeare, when at last the mighty master came within our doors. The rest were as senna to me. These were like a well of pure water, and this is the first step I seem to have taken of my own free will toward the pulpit. I must go to Sunday School, but I could pick my books week-days from that little shelf. I took to these as I took to milk, and without having the least idea what I was doing, got the taste for simple words into the very fibre of my nature."

VIII.—ON SIMPLICITY IN STYLE.

First among the characteristics of a good style comes clearness. This quality is held by all authorities to be of the first importance, and the one upon which the utmost pains should be bestowed. "By perspicuity," wrote Quintilian, "care is taken, not merely that the reader may clearly understand, but that he cannot possibly misunderstand." To write clearly, it is absolutely essential to think clearly; for obscurity, which is opposed to perspicuity, often arises from confusion of thought. Perspicuity implies *simplicity*, *brevity*, and *precision*.

It should be the aim of every writer to use words which can be readily understood by those whom he addresses. This is a reading age, but those who want to be read widely, and to be understood, must write so as to give readers as little trouble as possible. To this end they must use special, instead of general, terms, because special terms are more easily understood. They are, it has been well said, grasped by a single act of thought, and the images they call up are definite and precise. On the other hand, general terms necessitate a complex mental act. According to Professor Campbell, the more general the terms

the fainter the picture; the more special, the brighter the picture; and he illustrates this principle by the following examples: In the song of Moses, occasioned by the miraculous passage of the Israelites through the Red Sea, the inspired poet, speaking of the Egyptians, says:—

"They *sank* as *lead* in the mighty waters."

which is much more effective than—

"They *fell* as *metal* in the mighty waters.

In whichever way expressed, the idea is the same, but the difference in the effect is due to the change from specific to general terms.

Again:—

"Consider the lilies how they grow; they toil not, they spin not; and yet I say unto you that Solomon in all his glory was not arrayed like one of these. If, then, God so clothe the grass which to-day is in the field, and to-morrow is cast into the oven, how much more will He clothe you?"

If we change from *specific* to *general* terms, the verses would read, according to Professor Campbell—

"Consider the flowers how they gradually increase in their size; they do no manner of work, and yet I declare to you that no king whatever, in his most splendid habit, is dressed up like them. If, then, God in His providence doth so adorn the vegetable productions which continue but a little time on the land, and are afterwards put into the fire, how much more will He provide clothing for you?"

Dr. Morell supplies us with a modern illustration of this rule. A member of a Parliamentary Committee, he says, asks a witness, "Will you have the goodness to state, for the information of the Committee, what is the ordinary beverage of the industrial population in your locality?" He meant, "What do working men in your part of the country usually drink?"

THE USE OF FINE PHRASES IS A VIOLATION OF SIMPLICITY. Whoever wrote the following sentence thought he was writing grandly:—

"The night, now far advanced, was brilliantly bright with radiance of astral and lunar effulgence."

He meant:—

"The night was far gone, and the moon and the stars were shining brightly."

Even Mr. Ruskin confesses that he wrote sometimes thus when too young; when he knew only half truths, and was eager to set them forth by what he thought fine words. He says:—

"People used to call me a good writer then; now they say I can't write at all, because, for instance, if I think anybody's house is on fire, I only say, 'Sir, your house is on fire;' whereas formerly I used to say, 'Sir, the abode in which you probably passed the delightful days of youth is in a state of inflammation,' and everybody used to like the effect of the two P's in 'probably passed,' and the two D's in 'delightful days.'"

Reviewing a book entitled "The Other Side: How it Struck Us," by C. B. Perry, the London *Examiner* (Oct. 9th, 1879) said:—

"It may be English, but it is penny-a-lining English, to speak of a waiter at the Fifth Avenue Hotel as 'resplendent in a white waistcoat,' or of an 'elevated railroad,' as seriously interfering 'with the amenity of the streets,' or of boots as 'pedal integuments.' The same author speaks of a steamer as a 'white towering immensity.'"

The *Daily Telegraph* furnishes many illustrations of grotesque and florid writing. If it wants to tell us that twenty-seven years is the average of a miner's life, it says:—

"The miner's average tenure of life is a brief twenty-seven summers."

Describing a procession of miners, a writer in its columns said:—

'Two helmets towering over their heads betokened that the eye of the law was upon them."

He meant that two policemen were present. Again :—

"The owls in the minster tower were startled before sunrise by the noise of their [the miners] approach, and the rooks circling round the battlements of the old castle heard afar the shrill music of pipes and the tingling of triangles, while the sky was yet grey with the coming dawn. The campanile-like spire of the old cathedral peeping over the roofs of houses, almost as ancient as itself, had a right to inquire what the world was coming to."

It seems that there is a part of Durham where "cosy old mansions cherish a proud conservative element," but on the occasion of this demonstration, these cosy old mansions "could not help casting surprised and anxious glances on the sea of people that literally flooded the meadow used as a cricket ground." The speakers were not cheered, or even loudly cheered, but were "greeted by a storm-wave of billycock hats, excited by volleys of cheers." The men did not walk in close order, but "kept religiously together." Lord Shaftesbury sympathised with the complaints of the miners, and we are told that "their grievances found a friendly echo in the philanthropic breast of Lord Shaftesbury."

From an article on "Ladies Dresses" in a recent issue of the same journal, we take the following extract :—

"Hercules found the ninth labour imposed on him one of exceptional difficulty. To wrestle with the Nemean lion, or to slay the Lernean hydra, to destroy the Erymanthian boar or to conquer the Stymphalian birds were works completely sympathetic to the nature of so pronounced an athlete ; but when it came to seizing the girdle of the Queen of the Amazons, a certain amount of diplomacy was evidently required to temper the power of merely brute force. Hippolyte, it will be remembered, possessed the very girdle, or zone, that Admete, daughter of Eurystheus, hungered after, and matters became so serious that the aid of Hercules was promptly invoked."

Dean Alford warned students against adopting "the vitiated and pretentious style, which passes current in our newspapers," and if all journalists had the inflated style of the one just quoted, the Dean's warning would not have been called for. In small country newspapers one may frequently meet with specimens of such debased style. Thus, in the hands of the young reporter, "a fine lot of poultry" becomes "an interesting assortment of the feathered creation;" they lunched, or dined, becomes, "they partook of some refreshment;" woman becomes "the weaker sex;" fire, "the devouring element;" horse, "charger;" anger, "ire;" before, "ere;" valley, "vale;" tobacco, "the noxious weed;" Shakespere, "the bard of Avon;" drunk, "inebriated," or "intoxicated;" a fair lady, or a pretty woman, is described as "a female possessing considerable personal attractions;" the young, "the juvenile portion of humanity."

VAGUE LANGUAGE IS A VIOLATION OF SIMPLICITY. The meaning of some authors who use long sentences and uncommon words, cannot be understood. The following extract, taken from a work on "Charlotte Brontë," is written by Mr. Swinburne:—

"The crudest as the most refined pedantry of semi-science, tricked out at second-hand in the freshest or the stalest phrases of archaic schoolmen, or neologic lectures that may be swept up from the dustiest boards, or picked up under the daintiest platform, irradiated or obfuscated by new lamps or old, will avail nothing to guide any possible seeker on the path towards an exploration by physical analysis, or metaphysical synthesis of the source or the process, the fountain or the channel or the issue, of this subtle and infallible force of nature, the progress from the root into the fruit of this direct creative instinct."

We have read this sentence over several times, but cannot understand what the author means. A reviewer of the book suggests that this cascade of vocables contains just

one proposition, important but simple, namely, that the creative genius of the true artist is inexplicable in words.

Mr. Herbert Spencer's language is sometimes unintelligible. He defines evolution as a change from an indefinite, incoherent, homogeneity, to a definite, coherent, heterogeneity, through continuous "differentiations and integrations," which, interpreted into plain English by Mr. Kirkman, the mathematician, means:—

"Evolution is a change from a nohowish, untalkaboutable all-alikeness, to a somehowish, and in-general-talkaboutable not-all-alikeness, by continuous something-elsefications and sticktogetherations."

As a clever travesty on the above ill-sounding mystification of Mr. Herbert Spencer, which conceals the meaning it ought to express; take Mr. Kirkman's "Formula of Universal Change":—

"Change is a perichoretical synechy of pamparalagmatic and porroteroporenmatical differentiations and integrations."

The importance of using plain English words may be illustrated by the following incident:—

"When Franklin was a boy he thought it fine to use long words, and one day told his father that he had swallowed some acephalous molluscs, which so alarmed him, that he shrieked for help. The mother came in with warm water, and they forced half-a-gallon down Benjamin's throat with the garden pump, then held him upside down, the father saying, "If we don't get those things out of Benny, he'll be poisoned sure." When Benjamin was allowed to get his breath, he explained that the articles referred to were oysters. His father was so enraged, that he beat him for an hour, for frightening the family. Franklin never afterwards used a word of two syllables when one would do."

IX.—ON BREVITY IN STYLE.

This quality consists in using the fewest words necessary for the adequate expression of ideas. Dr. Angus considers it the first quality of style. It is certainly a leading one, for needless words diminish the strength of a sentence.

"Concise sentences," says Bacon, "like darts, fly abroad and make impressions, while long discourses are flat things, and not regarded."

Conciseness consists in the avoidance of needless words, as in the following examples:—

"Less capacity is required for this business, but more time *is necessary*."

The words in italics are superfluous, and the sentence would read better inverted thus:—

"More time is required for this business, but less capacity."

Advertisements frequently appear in the newspapers announcing the death of a widow, who is described as "relict of the late." The last two words are superfluous, because *relict* means a woman whose husband is dead.

"There is exceedingly little information obtainable about Dryden's youth."—*G. Saintsbury.*

Better:—

"Very little is known of Dryden's youth."

Again:—

"*There is* nothing *which* promotes a man's welfare better than good manners."

The sentence is strengthened by the omission of the words in italics.

BREVITY IS VIOLATED BY CIRCUMLOCUTION. Thus:—

"Pope professed to have learned his poetry from Dryden, whom, whenever an opportunity presented itself, he praised through the whole

period of his existence with a liberality which never varied; and perhaps his character may receive some illustration, if a comparison be instituted between him and the man whose pupil he was."

The substance of this sentence has been condensed by Professor Dalgleish as follows:—

"Pope professed himself the pupil of Dryden, whom, on every opportunity he praised through his whole life with unvaried liberality; and perhaps his character may be illustrated by comparing him with his master."

Another authority has put the ideas in shorter form:—

"Pope professed himself the pupil of Dryden whom he lost no opportunity of praising; and his character is illustrated by comparison with his master."

Nothing material is lost by judicious shortening. Strength may also be gained by using an adverb for an adverbial phrase, as in the command "Do it instantly," for "Do it without losing a single moment." A well known author, "A.K.H.B.," has a trick of repeating the last words of a sentence, thus: "It is all very strange, *very strange*." "It is even so, *even so*." Nothing is gained by repetition, unless it be a reputation for garrulous absurdity. Condensation is a valuable art, skill in which can only be attained by constant exercise, and by habits of close observation. The English Civil Service Commissioners make a point of examining candidates in what they call précis-writing, by which is meant the production of an epitome, summary, outline, or abridgment of an official letter or paper. Mr. Cosmo Monkhouse, of the Board of Trade, tells us that many competitors, owing to a want of natural aptitude, or defective education, are incapable of making a short and accurate abstract of even a simple correspondence, though they may be termed "fairly educated" in the ordinary sense of the word. As the art of précis-writing is a useful one in all commercial pursuits, students cannot be too painstaking in

their efforts to acquire it. As a mental exercise, also, it is invaluable. It compels the student to understand the subject thoroughly before he can reproduce the substance of it briefly and clearly in his own words.

For an example of verbosity, we go to Dr. Johnson. His letters from the Hebrides to Mrs. Thrale are, Macaulay said, the original of that work of which the "Journey to the Hebrides" is the translation; and it is amusing to compare the two versions. In his letters he wrote:—

"When we were taken upstairs, a dirty fellow bounced out of a bed on which one of us was to lie."

He did not think this simple statement good enough for his book, but wrote in this pompous style:—

"Out of the bed on which we were to repose, there started up at our entrance a man as black as a Cyclops from a forge."

Dr. Johnson has had many followers, some of whom have tried to "throw light on dark passages of the Sacred Book itself by re-writing them in their own language. Thus, one author translates the verse:—

"In the beginning was the word, and the word was with God, and the word was God,"

Into—

"From all eternity was the Divine Ego, and the Divine Ego was present to the cognitions of the absolute Divine mind, and the very Eternal Ego was Deity's own cognised self."

For—

"All things were made by Him, and without Him was not anything made that was made,"

This solemn trifler substitutes:—

"All other sub-esses were legally and actually synthesitised by and through the Divine Ego; and without his act and deed was not any sub-esse conceived that was conceived."

A similar instance of the preference for long words over

short ones is recorded by Mr. Oliphant,* who says that when Canning wrote the inscription graven on Pitt's monument in the London Guildhall, an alderman felt much disgusted at the simple phrase, "He died poor," and wished to substitute, "He expired in indigent circumstances." Mr. Oliphant asks, "Could the difference between the scholar-like and the vulgar be more happily marked?"

There are cases, however, where a use of circumlocution would be permissible. For instance, to tell a man that his statement was not consistent with truth, would be less offensive than to tell him that he lied. This softened tone of expression is called a *euphemism*.

X.—ON PURITY IN STYLE.

Purity of language is said to be regulated by the laws of taste; but the standard of taste differs among the best writers. As a rule, however, we may safely take the practice of the majority of the best authors as our standard of taste. In order to write with purity, we must

1. *Avoid vulgarity and slang.*—Taste continually alters in reference to vulgarisms. The *Edinburgh Review* of 1830 condemns *wherein* and *hereby*, which are now accepted as good English. Among words and phrases which are really vulgar may be mentioned: higgledy-piggledy, slap-dash, bang-up, transmogrify, bamboozle, topsy-turvy, pell-mell, hurly-burly, cut-up, all-serene, stunning, "it rains cats and dogs." A great deal of slang is used by writers of the lower class of novels, and occasionally it may be found in

* "Sources of Standard English."

works of solid character. Thus, the author of a biography of the "Founders of the Iron Trade" says of the late Mr. Joseph Pease :—

"He never approved of half measures. Vulgarly speaking, he went in for the *whole hog or none*."

In his biography of Dryden, Mr. G. Saintsbury says :—

"This, too, was something of a *pot-boiler*. . . . This poem possesses a very fair capacity for *holding water*."

Here is another instance of vulgar language :—

"At Washington Chamber of Representatives, women hurriedly take notes of what is passing, sitting *cheek by jowl* with the male members of the craft, between whom and themselves the best feeling exists."—*Cassell's Magazine.*

Among university students, also, slang is much used ; but it is avoided by all good writers and speakers, who agree with Swift that "to introduce and multiply cant words is the most ruinous corruption in any language."

2. *Avoid the general use of technical terms.*—Words relating to the sciences, or the arts, are seldom understood by the general reader, and should not be used unless absolutely necessary. From a desire to show off their learning, or from their training, young medical men often use technical language. Thus, a doctor is reported to have described a black eye in the following terms :—

"I found on examination a contusion of the integuments under the orbit, with extravasation of blood and ecchymosis of the surrounding cellular tissue, which was in a tumefied state, with abrasion of the cuticle."

"This example brings to my mind," remarks a medical writer, "a well-timed rebuke that I myself received from a judge in a supreme court nearly twenty years ago."

"I was giving surgical evidence in a criminal case and in doing so indulged somewhat freely in medical technicalities while describing the nature of the injuries the plaintiff had received. The judge addressed me as follows: 'Sir, you will be good enough to speak in a language which the jury may be able to understand, and leave technicalities for your surgery or dissecting room.' It is needless for me to describe my feelings on the occasion; suffice it to say I have given evidence in criminal cases scores of times since, but never forgot this circumstance."

Doubtless, it is not always possible to avoid technicalities; indeed, they are valuable where they conduce to brevity and where they are understood, but their use should be confined to the initiated. In language addressed to general readers technical words should be avoided.

3. *Avoid the use of foreign words.*—Young writers think the use of foreign words indicative of the possession of extensive learning. Even Dr. Freeman, the historian, held the same opinion when he first began to write, but in the preface to some recently-published essays he says:—

"In almost every page I have found it easy to put some plain English words, about whose meaning there can be no doubt, instead of those needless French and Latin words which are thought to add dignity to style, but which, in truth, only add vagueness. I am in no way ashamed to find that I can write purer and clearer English now than I did fourteen or fifteen years back, and I think it well to mention the fact for the encouragement of younger writers. The common temptation of beginners is to work in what they think a more elevated fashion. It needs some years of practice before a man fully takes in the truth that for real clearness there is nothing like the old English speech of our forefathers."

The use of foreign words is admissible only when English equivalents cannot be found. To a young writer who had offered him an article, the late Mr. William Cullen Bryant, the American editor and poet, wrote:—

"I observe that you have used several French expressions in your letter. I think if you will study the English language, that you will

find it capable of expressing all the ideas that you may have. I have always found it so, and in all that I have written, I do not recall an instance where I was tempted to use a foreign word, but that, in searching, I have found a better one in my own language."

4. *Do not coin words.*—The Americans are often accused of coining words; but Oliver Wendell Holmes contends that they never make a new word until they have made a new thing or a new thought. Many of the words considered new by us are really *old* English words, which the Americans have preserved for us, while *we* have been coining *new* ones, which have displaced the old. Writers have been warned against using *collide*, *interviewed*, *valedicted*, which have been called barbarisms. Dr. Murray tells us that the word *collide* has been in regular English use since 1621, when it was first used by Burton, in his "Anatomy of Melancholy." It has also been used by Dryden, Charlotte Brontë, Carlyle, and Grote. Apart from its long and honourable history, it is surely briefer to say that a train "collided," instead of "came into collision." *Valedicted* is occasionally used in English religious journals, and *interviewed* expresses a new idea in journalism. In the past, as in the present, a protest was frequently made against the use of new words. The word *survey* was objected to by a writer of the eighteenth century. He would, Dr. Murray thinks, have been extremely disgusted had he foreseen the time when people would sing—

"When I *survey* the wondrous cross."

which would seem as stilted then as "when Gabriel *interviewed* Mary" would be now. As a general rule, however, words contrary to analogy, or without absolute necessity, should not be coined; but the invention of new words is sometimes a necessity, and a correspondent of the *New York Herald* has recently attempted to supply an undoubted want. He says: "The frequent necessity for the use of the expres-

sions, 'telephonic communication,' or 'message by telephone,' which are both long and cumbersome, and the want of any one word in the English language to express this meaning, suggests the propriety of coining a new word to signify telephonic message or communication. A word formed in accordance with the rules of etymology and fully conveying the required meaning would be 'telelogue'—a speaking from a distance." The *Times* has already adopted the word. The young writer should use words already in existence before making new ones which may not be so good. He should be neither the first to catch up the new, nor the last to let go the old.

5. *Avoid inconsistent words.*

"I had liked to have gotten one or two broken heads for my impertinence."—*Swift.*

The question arises, how many heads had he? The sentence should have been :—

"I was once or twice in danger of having my head broken."

Alexander Smith wrote :—

"The village stands far inland; and the streams that *trot* through the soft green valleys all about have as little knowledge of the sea, as the three-years' child of the storms and passions of manhood."

Whoever saw a stream *trot*? *Trot* should be *meander.*

6. *Avoid quaintness of expression.* As an example of affectation, we quote an extract from A.K.H.B. :—

"Show us this life to come—where-away lies it? What-like life is it? What-like life do they live there?"

Goldsmith, though so chaste in his writings, is said to have been singularly careless and inaccurate in conversation. He used to say, "This is as good a *guinea* as was ever *born*," instead of *coined.*

XI.—ON ENERGY IN STYLE.

Energy in style is opposed to feebleness, and implies the power of so placing words as to produce, not only clearness, but impressiveness. It may be aided—

(*a*) *By Inversion.* The statement—

"Great is Diana of the Ephesians,"

is stronger than when expressed by the customary order of construction—

"Diana of the Ephesians is great."

Again :—

"Silver and gold have I none,"

is stronger than

"I have no silver and no gold."

So, also, in the following example :—

"The pavements we walk upon, the coals in our grates—how many milleniums old are they? The pebble you kick aside with your foot—how many generations will it outlast?"—*Dr. Maclaren.*

The language is more impressive than it would be if written in the ordinary way. Sometimes an emphatic word is put first, as—

"Sunk are thy towers in shapeless ruin all."—*Goldsmith.*
"*Great* is the power of eloquence."—*Sterne.*

which produces greater animation than if written in the common way—

"All thy towers are sunk in shapeless ruin."
"The power of eloquence is great."

Mr. Davenport Adams quotes the following extract from Kinglake :—

"Stopped at once by this ready manœuvre, and the fire that it brought on their flank, the horsemen wheeled again and retreated."

This form, he considers, is much more energetic than the strict grammatical sequence—

"The horsemen, stopped at once by this ready manœuvre and the fire that it brought on their flank, wheeled again to their left and retreated."

Sometimes an emphatic phrase is put first. Thus :—

"Your fathers, where are they? and the prophets, do they live for ever?"

is more effective than

"Where are your fathers? and do the prophets live for ever?"

Inversion should, however, be sparingly used, for, as a rule, the common order of expression is best. Nothing is gained by inversion in the following sentence :—

"Abundant evidence have we that Carlyle regards Romanism, the Papacy, as the great nuisance and pest of Europe in these later ages."—*Paxton Hood.*

(*b*) *By Antithesis.*—By contrasting one thing with something opposite, a pleasing effect is produced, and an idea comes out more clearly. The Bible affords many illustrations :—

"The Sabbath was made for man, not man for the Sabbath."

"The memory of the just is blessed; but the name of the wicked shall rot."

"The wicked flee when no man pursueth, but the righteous are bold as a lion."

Goldsmith supplies us with an excellent example :—

"Contrasted faults through all their manners reign;
Though *poor, luxurious;* though *submissive, vain;*
Though *grave,* yet *trifling; zealous,* yet *untrue;*
And e'en in *penance, planning sins* anew."

Dr. Johnson was great at antithesis; of Jonas Hanway, who was fond of showing himself, he said :—

"He acquired some reputation in travelling abroad, but lost it in travelling at home."

Of a dull fop, he said :—

"That man possesses but one idea, *and that is a wrong one.*"

Dr. Morell quotes the following examples from Macaulay :—

"The Puritans hated bear-baiting, not because it gave pain to the bears, but because it gave pleasure to the spectators."

"If Boswell had not been a great fool, he would never have been a great writer."

(*c*) *By Exclamation*, which is a figure employed to express strong emotion, as :—

"What a piece of work is man! How noble in reason, in form how moving! How express and admirable! In action, how like an angel! In apprehension, how like a god! The beauty of the world! The paragon of animals!"—*Shakespeare.*

"O eloquent, just, and mighty death!"—*Sir Walter Raleigh.*

"O evening sun of July, how, at this hour, thy beams fall slant on reapers amid peaceful woody fields! On old women spinning in cottages! On ships far out in the silent main! On balls at the Orangerie, at Versailles, where high-rouged dames of the Palace are even now dancing with double-jacketed Hussar officers; and also on this roaring Hell-porch of a Hôtel de Ville!"—*Carlyle.*

(d) By Interrogation.—To rouse the attention of readers, or of hearers, this figure is probably the best which could be used. It is a favourite method with the earnest writer and the preacher to put a searching question, and leave those he addresses to supply the answer. Dr. Maclaren uses it frequently. In a sermon on "The Hiding Place," occur the following questions :—

"Have *we* found what we seek among men? Have we ever known amongst the dearest that we have clung to, one arm that was strong enough to keep us in all danger? Has there ever been a human love to which we can run with the security that *there* is a strong tower where no evil can touch us?"

Again :—

"What do we, as a nation, care about books? How much do you think we spend altogether on our libraries, public or private, as compared with what we spend on our horses?"—*Ruskin.*

(e) By Ellipsis, or the omission of one or more words obviously understood; thus :—

"Reading makes a full man, conference a ready man, and writing an exact man."—*Bacon.*

Strength is gained by omitting the verb.

(f) By Simile, in which two things having some point, or points, of resemblance, are compared :—

"He shall be *like* a tree planted by the rivers of water." "He is like a lion in the fight."

In the latter case the writer might have said that he is a very brave soldier, or that he fought fiercely; but both these impressions are common place as compared with the *simile*, by means of which the idea of bravery is brought more vividly before the mind. Again :—

"The ungodly are *like* the chaff which the wind driveth away."

"I am not content to pass away *like* a weaver's shuttle."—*Charles Lamb.*

(g) By Metaphor, which is a figure expressed in a single word, for example :—

"The man is a *fox*," *i.e.*, he has a sly, cunning nature.

The detectives of Paris are hidden from public view, and have been described as

"The dogs who hunt out and point where the game is to be found."

Butler, in his "Hudibras," wishes to call up before us the pulpit of the Puritans, and described it thus :—

"And pulpit, drum ecclesiastic,
Was beat with fist instead of a stick."

(h) By Allegory, a figure representing language which has another meaning than the literal one. In the following

beautiful example from the 80th Psalm, the people of Israel are represented under the symbol of a vine:—

"Thou hast brought a vine out of Egypt; thou hast cast out the heathen, and planted it. Thou preparedst room before it, and did cause it to take deep root, and it filled the land. The hills were covered with the shadows of it, and the boughs thereof were like the goodly cedars. She sent out her boughs unto the sea, and her branches unto the river. Why hast thou then broken down her hedges, so that all they which pass by the way, do pluck her? The boar out of the wood doth waste it, and the wild beast of the field doth devour it."

(*i*) *By Personification*, the figure by which animals and inanimate objects are spoken of as if they were human beings. It is used frequently in the book of Psalms, thus:—

"The *mountains* and the *hills* shall break forth before you into *singing*, and all the *trees* of the field shall *clap* their *hands*."

"See, winter comes to *rule* the varied year,
Sullen and *sad*, with all his rising train. —*Thomson*.

(*k*) *By Synecdoche*, a figure which puts a part for the whole. For a good example, we are indebted to Charles Dickens. That lively creation of his, Sam Weller—boots at the White Hart, in London—naturally considers that a man's boots are the most important part of his belongings. Hence when asked who there was in the house, he replies:—

"There's a wooden leg in number six; there's a pair of Hessians in thirteen; there's two pair of halves in the commercial; there's these here painted tops in the snuggery, inside the bar, and five more tops in the coffee room."

(*l*) *By Metonymy*, by which one thing is put for another, thus:—

"The whole *city* came forth to meet him."

Here *city* is put for *inhabitants*.

"I have been reading Shakespeare."

This means that he has been reading the works of Shakespeare.

XII.—PARTS OF SPEECH.

The following illustrations of the use of the parts of speech will be helpful :—

The Article.—Frequent errors are made in the use of the indefinite article. The rule is seldom understood. *A* becomes *an* before the vowels *a*, *e*, *i*, *o*, *u*, and also when the *h* is silent, but not before *w*, *y*, or words in which the initial vowel has the sound of *y*. In this case, *a* is generally used. Observe its use in the following sentences where the aspirate occurs :—

"To listen to Mr. Morley when he speaks as *an* historian and critic is always a pleasure."—*Quarterly Review.*

"He is *an* historian, not a critic."—*Trench.*

On the other hand, Macaulay uses *a* thus :—

"That *a* historian should not record trifles is perfectly true."

A is invariably used before the vowels *w* and *y*. As "*A* well of water." "He heard *a* yell." It is correctly used before *u* when *y* is understood. As "*a* (y)unit," "*a* (y)union," "*a* (y)use," "*a* (y)European." Not *an* unit, *an* union, *an* use, *an* European, *an* one.

An is incorrectly used for *a* by Dickens :—

"You remember my saying to you how curious I thought it that 'Robinson Crusoe' should be the only instance of an universally popular book that could make no one laugh and could make no one cry."

In conversation the definite article has a long, open sound, as the (thee) before the vowels *a*, *e*, *i*, *o*, *u*. For example : "The ass," "the egg," "the ice," "the owl," "the understanding"; and short before *w* and *y* and words beginning with a consonant. Thus : "The well of water," "the yell of the hyæna." The correct use of the article in writing and speaking constitutes one of those niceties of distinction so characteristic of the English language.

The Adverb.—Adverbs should be placed as near as possible to the words they are intended to qualify. *Rather* is frequently misplaced. Archbishop Trench, in his "English Past and Present," writes :—

"It *rather* modified the structure of our sentences than the elements of our vocabulary."

The sentence should have been written :—

"It modified the structure of our sentences *rather than* the elements of our vocabulary."

Of Dr. Johnson, Mr. Leslie Stephens writes :—

"So far as his mode of teaching goes, he is *rather* a disciple of Socrates than of St. Paul or Wesley."

The sentence should have been written :—

"So far as his mode of teaching goes he is a disciple of Socrates rather than of St. Paul or Wesley."

From the London *Examiner* we take the following sentence :—

"That the great mass of our painters are poorly educated in the technical laws of their craft is the fault *rather* of English art institutions than of English artists."

The sentence should have been written :—

"That the great mass of our painters are poorly educated in the technical laws of their craft is the fault of English art institutions *rather* than of English artists."

Only :—

"It will be *only* necessary for the British fleet to enter the Bosphorus when the Russians appear before the gates of the capital."

The sentence would be better written :—

"It will be necessary for the British fleet to enter the Bosphorus only when the Russians appear before the gates of the capital."

Again :—

"His efforts were confined only to remonstrance and exhortation."

Should be :—

"His efforts were confined to remonstrance and exhortation only."

Neither is frequently used for *none*, thus :—

"Neither of the prisoners has been visited since Saturday."—*Daily News.*

This means that neither one of two prisoners has been visited. As there were four prisoners, the writer should have used "none" for "neither."

Alike :—

"Which alike we and the author consider the best strain in the whole "Life Drama."—*Rev. George Gilfillan.*

"Alike" refers to "we and the author," and should follow "author."

Not only. When "not only" precedes "but also, see that each is followed by the same part of speech, as in the following case :

"He not only gave me a grammar, but also lent me a dictionary."

The Adjective.—Great carelessness is displayed by many writers and speakers in the indiscriminate use of the degrees of adjectives. When *two* things are compared, the comparative form should be used. This rule is violated in the following instance :—

"Of two forms of the same word, use the fittest."—*Dr. Morell.*

"Fittest" should be "fitter."

The superlative is correctly used in the following instance :

"He was the greatest coward of the three."

The nominative and the verb should agree in number.

"The whole number is divided into two classes, the first class and the last class. To the former of these belong three; to the latter one."—*Dean Alford.*

The verb should have been repeated in its proper number

after its respective nominatives. The sentence should have been written thus :—

"The whole number is divided into two classes, the first class and the second class. To the former of these belong three, to the latter belongs one."

Dean Alford also wrote :—

"*Abnormal* is one of those words which *has* come in to supply a want in the precise statements of science."

"Has" should be "have" to agree with its nominative.

Here is another confused sentence :—

"Discussion on the vexed questions connected with baptism, both as to its subject, and its mode of administration, *are* not very profitable, and the seldomer *they arise* the better."

As "discussion" is the subject, and is singular in number, the verbs and the pronoun should also be singular.

Nouns and Pronouns.—The relation between nouns and pronouns is a great stumbling block to many writers. The following sentence occurs in Hallam's "Literature of Europe" :—

"No one as yet had exhibited the structure of the human kidneys Vesalius having only examined them in dogs."

The sentence should have been :—

"No one had as yet exhibited the structure of the kidneys in human beings, Vesalius having examined such organs in dogs only."

Professor A. W. Ward writes :—

"The *delusiveness* of Bolingbroke's repeated observations *are* transparent enough."

"Delusiveness" is singular; therefore "is" should have been used.

Sir Arthur Helps wrote :—

"I knew a brother-author of his who received such criticisms from him (Dickens) very lately, and profited by it.'

It should be *them* to agree with *criticisms.*

The Pronoun.—The relative pronoun should always be placed as near as possible to the antecedent to which it belongs. In the following cases this rule is violated :—

"I met my uncle yesterday who told me he was going to Paris."
—*Dr. Morell.*

This should have been :—

"Yesterday, I met my uncle who told me he was going to Paris."

Again :—

"There are a good many Radical members in the House who cannot forgive the Prime Minister for being a Christian."

This should have been :—

"In the House there are a good many Radical members who cannot forgive the Prime Minister for being a Christian."

"These are the master's rules, who must be obeyed."

Should be :—

"These are the rules of the master, who must be obeyed."

In the following case the wrong pronouns are used :—

"Off they flew till they met the gray bird, *who* had laid her egg in their nest."

Who should be *which*, because *who* is employed in relation to persons only.

"A man *that* can write freely and eloquently in one strain, or in one species of composition, may be dry and barren in another strain or another species of composition."—*William Minto.*

"Men *that* break loose from the professions, who stray from the beaten track of life, take refuge in literature."—*Alexander Smith.*

That should be *who.*

Prepositions.—In the use of prepositions frequent errors are made, especially in the use of *with.* Thus, a writer in the *Saturday Review* said that he "differed *with* Lord Derby";

with should be *from*. We invariably contend *against* difficulties, and differ *from* opponents; we never contend *with* them, or differ *with* them. A man may, *with* others like-minded, contend *for* the faith, *against* the infidel. In any case, whether or not he expresses the fact, he must differ *from*, and contend *against*, the object of his difference, or aversion. A sentence should never conclude with an insignificant word. The following sentences conclude with a preposition:—

"Our own contributions to it [a study of Burns], we are aware, can be but scanty and feeble; but we offer them with good will, and trust they may meet with acceptance from those they are intended for."—*Carlyle.*

Better thus:—

". . . from those for whom they are intended."

"Most writers have some one vein that they peculiarly and obviously excel in."—*William Mitio.*

Better thus:—

"Most writers have some one vein in which they peculiarly and obviously excel."

XIII.—ON PUNCTUATION.

Punctuation is the art of pointing written compositions for the purpose of showing more clearly the relation and meaning of the words. It is ruled to a large extent by imitation of the pauses made by a good speaker; but according to Professor Marsh, the principles of punctuation are subtle, and an exact logical training is requisite for their just application. However difficult the art may be, all writers should know how to punctuate their own compositions. Too few, unfortunately, pay attention to the correct use of stops. An editor of wide experience writes:—

A great many people, occupying social and professional positions where it is absolutely necessary that they should be able to write legibly, spell correctly, and express themselves without gross grammatical solecisms, or very pronounced inelegancies in composition, fulfil all these conditions, and yet seem to have no idea that it is desirable to mark where a sentence ends by using a full point, and commencing the next sentence with a capital letter. Sometimes a feeble substitute, which appears to be something between a hyphen and a dash, is used instead of the required point. Often, however, letters are written by eminent commercial men, and even by members of the learned professions, in which the train of ideas is never once interrupted—so far as the eye is concerned—by anything stronger than a comma. It is needless to enlarge upon the inconvenience caused by this habit, which is possibly the result rather of slovenliness than of ignorance. We have constant opportunities of noticing how the remarks of a writer, when they appear in print, are altogether misrepresented, in consequence of the neglect of the full point. Wherefore, to those who have hitherto sinned against the light in this respect, we in all earnestness apply the vigorous appeal of Hamlet, "Reform it altogether."

Many people rely entirely upon the compositors, who are supposed to be able to punctuate, as well as to read writing as bad as Horace Greeley's or Dean Stanley's. It is not prudent, however, to leave a matter of so much importance to a compositor, for, however expert, he cannot always understand the meaning of an author so well as the author himself. The work of compositors is to set up "copy," not to read it; and even if it were their duty to punctuate, they are not always able to do so. The following example of their ability must not be considered representative: Two compositors were working in a small printing office. "Harry," said one, "here is a big bit of copy, and not a comma from the head to the tail of it." "Never mind," replied the comrade, "throw in a few here and there!" Ignorance of the principles of punctuation is not confined to printers. Lord Byron could not punctuate, and his proof sheets are said to have had a most slovenly look. In returning a proof

of one of his poems to Murray, he wrote: "God knows if you can read through what I have written, but I can't. If you have patience, look it over for me. Do you know anybody who can stop—I mean *point*—commas, and so forth? For I am, I hear, a sad hand at your punctuation." Other men love punctuation as much as Lord Byron hated it. Isaac Disraeli said that a habit of correctness in the lesser parts of composition will assist the higher; that the great Milton was anxious for correct punctuation, and that Addison was solicitous after the minutiæ of the press. Jeffrey, the first editor of the *Edinburgh Review*, plumed himself upon his ability in punctuating. Lord Cockburn said of him:—

"There was no one of the friends of his later acquisition for whom he had greater admiration or regard than Mr. Macaulay; and he testified the interest which he took in this great writer's fame by a proceeding which, considering his age and position, is not unworthy of being told. This judge, of seventy-four, revised the proof-sheets of Macaulay's first volumes of the History of England, with the diligence and minute care of a corrector of the press toiling for bread, not merely suggesting changes in the matter and the expression, but attending to the very commas and colons—a task which, though humble, could not be useless, because it was one at which long practice had made him very skilful. Indeed, he used to boast that it was one of his peculiar excellencies. On returning a proof to an editor of the *Review*, he says: 'I have myself rectified most of the errors, and made many valuable verbal improvements in a small way. But my great task has been with the punctuation, on which I have, as usual, acquitted myself to admiration. And indeed this is the department of literature in which I feel that I most excel, and on which I am therefore most willing now to stake my reputation!'"

One of the most particular of proof readers is Dr. Oliver Wendell Holmes, who follows the printer up to the last moment of going to press. Perhaps the reports of public meetings furnish the largest number of errors of punctuation. When we remember the long hours which reporters work,

and the exhausting nature of their duties, we readily understand that time will not admit of much attention being paid to punctuation. But we can scarcely do less than sympathise with a clergyman who, in a sermon on the horrors of intemperance, is reported to have said :—

"Why only last Sabbath, in this holy house, a woman fell from one of those seats while I was preaching the gospel in a state of beastly intoxication."

A comma after "seats," and another after "gospel," would have put the saddle on the right horse. But the sentence might have been so constructed as to convey the preacher's meaning with certainty without the aid of a comma. He might have said :—

"Why only last Sabbath in this holy house while I was preaching the gospel a woman fell from one of those seats in a state of beastly intoxication."

By this construction the ambiguity is avoided. Every effort should be made to construct sentences on a similar method; for, as Lord Kaimes wrote: "Punctuation may remove an ambiguity, but will never produce that peculiar beauty which is perceived when the sense comes out clearly and distinctly by means of a happy arrangement." The misplacing of a comma often alters the meaning of a sentence. The contract made for lighting the town of Liverpool, during the year 1819, was rendered void by the misplacing of a comma in the advertisements, thus :—

"The lamps at present are about 4,050, and have in general two spouts each, composed of not less than twenty threads of cotton."

The contractors would have proceeded to furnish each lamp with the said twenty threads, but this being but half the usual quantity, the commissioners discovered that the difference arose from the comma following, instead of preceding,

the word *each*. The parties agreed to annul the contract, and a new one was ordered.

"The prisoner said the witness was a convicted thief.

Thus ran a sentence in a newspaper, and, as the oft-cited Irishman would say, was nearly landing the proprietors in hot water; yet the words were written and printed in perfect good faith, were true, and wanted no other word or qualifying omission to make them as harmless as they were justifiable. Proper punctuation alone was needed; and when proper punctuation had been supplied in deference to a lawyer's letter, the sentence was word for word the same, but with an exactly opposite signification:

"The prisoner, said the witness, was a convicted thief."

THE PRINCIPAL MARKS OF PUNCTUATION ARE: (1) comma, (2) semi-colon, (3) colon, (4) full stop, (5) the dash, (6) the note of admiration, and (7) the note of interrogation.

1.—THE COMMA (,) which "represents the shortest pause in reading, and indicates a portion cut off." The chief rules for the insertion of commas are: (*a*) *when words are contrasted*, as—

"Though bright, yet cloudy."

(*b*) *When a sentence is inverted*, as:—

"Of all our senses, sight is the most perfect and delightful."

"To learn much, we must learn a little at a time."—*Locke.*

(*c*) *When parenthetical clauses are used*, as:—

"Books, regarded merely as a gratification, are worth more than all the luxuries on earth."

"The favourite diversions of the middle ages, in the intervals of war, were those of hunting and hawking."

(*d*) *When adjectival, participial, adverbial, and absolute phrases are used*, as:—

"Cradled in the camp, Napoleon was the darling of the army."

"On the other hand, it is asserted."

"To form an adequate idea of the duties of this crisis, it will be necessary to raise your minds to a level with your station."

"Life is made up, not of great sacrifices or duties, but of little things in which smiles, and kindness, and small obligations, given habitually, win and preserve the heart, and secure comfort."—*Sir Humphrey Davy.*

"Your praise was welcome, not only because I believe it was sincere, but because praise has been very scarce."—*Johnson.*

(*e*) *When two or more phrases occur in the same sentence,* as :—

"Regret for the past, grief at the present, and anxiety respecting the future, are plagues which affect most men."

"Order is the sanity of the mind, the health of the body, the peace of the city, the security of the State."—*Southey.*

(*f*) *When a verb is understood,* as :—

"To err is human ; to forgive, divine."

"Reading makes a full man ; writing, an exact man ; conversation, a ready man."

(*g*) *When words go in pairs,* as :—

"The authority of Plato and Aristotle, of Zeno and Epicurus, still reigned in the schools."

"In his successes and his failures, in his greatness and his littleness, he is ever clear, simple, true, and glitters with no lustre but his own."—*Carlyle* on Burns.

2. The Semicolon (;) represents a longer pause than a comma, and indicates "half a member of a sentence." It should be used (*a*) when two classes —the one perfect in itself, and the other added as a matter of inference—are united by a conjunction, as :—

"The ships were in extreme peril ; for the river was low, and the only navigable channel ran very near to the left bank."—*Macaulay.*

(*b*) *When several words separated by a comma stand in the same relation to other words in the sentence,* as :—

"Grammar is divided into four parts ; orthography, etymology, syntax, and prosody."

3. The Colon (:) is placed after a sentence complete in itself, but followed by an illustration, as :—

"By this means was the young head furnished with a considerable miscellany of things and shadows of things: History in authentic fragments lay mingled with fabulous chimeras, wherein also was reality."—*Carlyle.*

"Instead of always reading, I prefer to think: on every subject there are only a few leading ideas, and these we may originate for ourselves." *Sheridan.*

4. The Full Stop (.).—When a sentence is complete in itself and has no grammatical connection with what follows, a full stop, period, or, as printers call it, a full point, is used, as :—

"Procrastination is the thief of time."
"Health is wealth."

5. The Dash (—) is generally used to mark an unexpected or an emphatic clause, as :—

"Was there ever a bolder captain, or a more valiant band? Was there ever—but I scorn to boast."

"To foster industry, to promote union, to cherish religious peace—these were his honest purposes."

"If we wish rural walks to do our children good, we must give them a love for rural sights, an object in every walk; we must teach them—and we can teach them—to find wonder in every insect, sublimity in every hedge-row, the records of past worlds in every pebble, and boundless fertility upon the barren shore."—*Kingsley.*

6. The Note of Admiration (!).—This is used after expressions of sudden emotion or passion, and after solemn invocations and addresses, as :—

"Ah! the coward! exclaimed Pompey."

7. Note of Interrogation (?).—This is placed at the end of a sentence when a question is asked. Thus :—

"Where are the dead?"

It is impossible to give here all the rules relating to punctuation, and the student is strongly advised to study their application in the works of great writers, especially in those of Macaulay, who was extremely accurate in his punctuation.

The following sentence shows how difficult it is to read without the aid of points :—

"Death waits not for storm nor sunshine within a dwelling in one of the upper streets respectable in appearance and furnished with such conveniences as distinguish the habitations of those who rank among the higher classes of society a man of middle age lay on his last bed momently awaiting the final summons all that the most skilful medical attendance all that love warm as the glow that fires an angel's bosom could do had been done by day and night for many long weeks had ministering spirits such as a devoted wife and loving children done all within their power to ward off the blow but there he lay his raven hair smoothed off from his noble brow his dark eyes lighted with unnatural brightness and contrasting strongly with the pallid hue which marked him as an expectant of the dread messenger,"

The same sentence, properly pointed, and with capital letters placed after full-points, according to the foregoing rules, may be easily read and understood :—

"Death waits not for storm nor sunshine. Within a dwelling in one of the upper streets, respectable in appearance, and furnished with such conveniences as distinguish the habitations of those who rank among the higher classes of society, a man of middle age lay on his last bed, momently awaiting the final summons. All that the most skilful medical attendance—all that love, warm as the glow that fires an angel's bosom, could do, had been done ; by day and night, for many long weeks, had ministering spirits, such as a devoted wife and loving children, done all within their power to ward off the blow. But there he lay, his raven hair smoothed off from his noble brow, his dark eyes lighted with unnatural brightness, and contrasting strongly with the pallid hue which marked him as an expectant of the dread messenger."

XIV.—ON PARAPHRASE.

To paraphrase is to reproduce in other language the words of an author, or to change the language of one expression or collection of words, phrases, or sentences into another, so as to retain and explain, in different words and form, the ideas the original words express. A good paraphrase should, moreover bring out more clearly, if possible, the meaning of an author, and some hold that it ought to be, not only a sort of explanatory translation of any passage of poetry or prose, but a commentary on the subject treated. To write a good paraphrase, therefore, implies a thorough knowledge of the meaning of the author read; hence the educational value of paraphrasing.

Great importance is attached to paraphrasing by Her Majesty's Inspectors, who set exercises in it at all examinations. But it does not appear to be very well done, either by the children in the higher standards, or by pupil-teachers. One inspector states that in his district paraphrasing is partly a verbatim copy of the originals, and partly a mass of absurdities; another, that the attempts at paraphrase are mostly impossible to pass; a third, that very few of the candidates have a clear idea of what is meant by a paraphrase.

Writing of a pupil who had just closed his apprenticeship, and who was about to commence his training college career, his inspector says that he was asked to paraphrase this passage, familiar, the inspector thinks, as household words:—

> "For in that sleep of death what dreams may come,
> When we have shuffled off this mortal coil,
> Must give us pause: there is the respect
> That makes calamity of so long a life."

Here follows his paraphrase, which the inspector prints without comment:—

"This passage means that when we are dead, no dreams can disturb us then. By 'shuffling off this mortal coil' means by trying to get out of dying, which is impossible. We must also respect it."

The following rules will be found helpful in paraphrasing:

1. Read over carefully the passage to be paraphrased until you have grasped its drift.

2. Note the leading propositions, and separate them from explanatory statements accompanying them.

3. Put down, if necessary, the meaning of any words used in a peculiar sense, and then draw up a rough outline of your paraphrase, afterwards writing it out neatly.

4. Use simple language, and express every idea contained in the original passage clearly.

5. Reduce inversions to their natural prose order. Shakespeare says: "The last leave of thee takes my weeping eye," for "My weeping eye takes the last leave of thee."

6. Explain obscure expressions. In order to be brief, the poet frequently becomes obscure. Wherever obscurity arises from this cause, an attempt should be made to amplify the passage, but at the same time using no needless words. Other things being equal, the best paraphrase is that which expresses the full meaning of the author in the fewest words.

7. Elliptical expressions should be filled up, thus: "I must to Coventry," would be "I must *go* to Coventry."

The following illustration will make it clearer how to paraphrase:—

> "His nature is too noble for the world.
> He would not flatter Neptune for his trident,
> Or Jove for his power to thunder."—*Coriolanus*, iii., 1.

We have (1) an *assertion*, that his nature is noble; (2) an *implication*, that noble natures are not too much in favour with the world; and (3) two illustrations of the nobility of his nature, that he would not flatter even Neptune to gain his trident, and that he would not flatter even Jupiter to acquire his power to thunder. The meaning of the words

must then be noted: *nature* meaning disposition or character; *world*, society; *flatter*, fawn upon; *Neptune*, the ruler of the sea; *trident*, sceptre, sign of supremacy and might; *Jove*, the father of gods and men; *thunder*, to frighten, punish, or destroy. The paraphrase, then, would be:—

He is too good and noble for the tastes of any society, which cares little for noble natures. He would not fawn upon the god of the sea even though he might be able to gain the ability to rule the waves himself; nor would he bow the knee to the greatest of the gods in order to possess the power to frighten or kill others.

XV.—HINTS FOR ESSAYISTS.

Draw out a plan of your subject. An author lays out his programme with as much ingenuity as an architect draws out his plans of buildings. Skilful arrangement is one of the arts of authorship. No builder would begin to build a house before he had a plan prepared for his guidance. Having a plan, he would first dig the foundations, for without them a house could not stand. An essayist must begin his work in a similar manner. Macaulay's method was to make a general plan on large sheets of paper, with lines far apart; he then filled in, crowding sentence upon sentence until the whole was a marvel to see, and when change for the better, or illustration, or amplification seemed impossible, he copied the whole out in a fair hand for the printer. Johnson wrote all the articles for his *Rambler* as they were wanted, but he sketched them in outline before beginning to write. For subject, take the advice of Horace, and choose one within your strength. Having full command

of your subject, you will rarely be at a loss either for choice of words or clear arrangement. When you have written your paper, read it over aloud. The ear will discover defects which the eye cannot see. If a sentence does not read well, re-cast it. If it be harsh, make it musical.

BIOGRAPHY is the most pleasant and most profitable of all kinds of reading, and biographical subjects are certainly the easiest to write about. Men like to read of men who have lived noble lives, and done noble deeds—who have written famous books, erected fine churches, or constructed famous engineering works. Of great authors especially, men like to know the incidents of their lives, of their studies, how they lived, and how they worked, and the means by which they attained their excellence. As an aid in the formation of character, and as a stimulus to exertion, biography has high claims upon our attention. In writing a biographical essay, a brief summary of the principal events in a man's life should be attempted. It should open with a paragraph as to the position he held among his fellows, and should be followed by an account of his birth, education, and work. Finally, an estimate of his character and his influence should be given. The following outline of an article on Mr. Gladstone will serve as an example:—

1. Introductory. 2. Influences of Youth: Canning, Eton, Oxford; Enters Parliament. 3. Literary Studies: Church and State: Severance from the Conservative Ranks. 4. Visit to Naples: Growing Influence in Parliament. 5. Financial Minister of the Crown: The Budget of 1853: The Income Tax. 6. In Opposition: Homeric Studies. 7. Visits Ionian Islands: Paper Duty Repealed: Treaty with France. 8. Political Activity: Severance from Oxford. 9. Returned for South Lancashire: Parliamentary Reform. 10. Defeat on the Reform Bill: Agitation in the Country. 11. The State of Ireland: Irish Education: The Land Question: Disestablishment. 12. The Irish Church: Rejected by South-West Lancashire: Member for Greenwich. 13. Liberal Reaction: Fall of the Ministry: Retires from

the Liberal Leadership. 14. The Church of Rome: The Vatican Decrees. 15. The Great Romish Controversy: Dr. Newman: Papal Infallibillity. 16. The Eastern Question: The Bulgarian Atrocities: The Blackheath Speech: Effect on the Country. 17. Personal Government: The Afghan War. 18. Continued Opposition to the Government: The Foreign Office Despatches. 20. Imperialism: The Lust of Empire—England's Mission. 21. Recess Studies: Dr. Chalmers: Dr. Newman: Wedgwood: Homer again. 22. Recess Studies (*continued*): Ecce Homo: The Prince Consort. 23. His Eloquence: Powers of Debate: Relation to the Liberal Party. 24. His Plea for Change of View. 25. Personal Character: Academic Honours: His Services to Christianity.

HISTORY.—Every person should be familiar with the history of his own country, and especially with the history of its moral and material progress. Examiners in English Composition frequently ask for essays on leading characters in history; the following are examples:—

I. *George IV. and William IV.*—Limits: (*a*) The prevailing national sentiments; (*b*) parties in the State; (*c*) leading statesmen, their principles and measures; (*d*) the growth of the nation; (*e*) eminent men in literature, science, and art, inventors, &c.; (*f*) principal civil and military events; (*g*) educational and social progress.

II. *Whigs and Tories.*—Explain the origin of the Whig and Tory parties; and show in what sense Shaftesbury has been called the founder of the former.

III. *Ireland.*—What was the condition of Ireland at the time of Oliver Cromwell's arrival there? What was the nature of his campaign and of the settlement effected by him?

IV. *Magna Charta.*—Sketch, in its general bearings upon the struggle which resulted in *Magna Charta*, the history of the reign of John up to the commendation of his kingdom to Rome, and illustrate the meaning of this act.

SOCIAL AND POLITICAL ECONOMY.—I. *The Effects of Machinery.*—During the last hundred years the substitution of machinery for hand labour in the staple industries of this country has been very extensive. (1) State the principal advantages and disadvantages arising from this substitution, and give illustrations in one or more employments—(*a*) Upon the workpeople; (*b*) upon the employers; (*c*) upon the general public—home and foreign; and (2) point out what, in your opinion, are the best means of remedying any evils which may have fallen upon the workpeople in particular from the progress of machinery in their various occupations.

II. *Technical Education and How to Extend it.*—To be considered under the several heads of—(*a*) Statement of intention and importance of technical education, with a discussion of the relation of the arts to the sciences; (*b*) technical schools, descriptive of approved models; (*c*) future relation of Mechanics' Institutions to Technical Schools; (*d*) how best to make workmen and others interested; (*e*) the special technical needs of particular districts.

III. *Division of Labour.*—Mention some of the chief advantages of division of labour, and point out the limits to profitable separation of employment.

IV. *Co-operation.* — To what extent is it likely that co-operation will supersede the present mode of carrying on business, both productive and distributive? How far is it desirable that it should do so?

V. *Trades.*—Explain what is meant by the industrial organisation of society? Show how trades may be connected with one another, and what effects are due to this connection?

VI. *Wages.* — "Wages are determined by supply and demand." Investigate fully the significance of this proposition.

VII. *Trade Unions.*—What is a Trade Union? What are its objects and how does it propose to attain them? Would you think it better to strike for an advance of wages or against a reduction?

Books of Reference: Mill's "Political Economy;" Fawcett's "Political Economy," and "Economic Position of the British Labourer;" Enderby on "Money and Riches;" Brassey on "Work and Wages;" Thornton on "Labour;" Maculloch on "Wages and Labour;" Senior on "The Trades Unions of England;" Holyoake on "The History of Co-operation."

XVI.—ON CONTROVERSY.

As a rule, subjects likely to provoke controversy are better avoided, for, as Philip G. Hamerton has observed, "Men are so unfair in controversy that we best preserve the serenity of the intellect by studiously avoiding all literature that has a controversial tone." But we cannot understand the great questions which agitate society, nor can we act the part of true citizens if we neglect controversial literature, or to take part in considering questions affecting our own welfare, and the physical and moral welfare of our country. It seems selfish to shut ourselves up in our own little world, and certainly it has a narrowing effect upon our mind to read nothing but what we agree with. As Lord Moncrieff said at the opening of the new Glasgow Club, it is bad for a man never to be contradicted. To find that there are differences of opinion on what he considers the plainest questions is one

of the lessons of life. What he said of the club may also be said of the debating class; it is a great school in which to learn toleration and courtesy, and it supplies means of instruction in those arts which he describes as the science of life—namely, to know how much to say, when to speak, when to listen, and when to be silent. We admit that the way in which most men advocate their own theories, and abuse those who differ from them, tempts a man who values peace of mind to avoid controversial questions; and we are glad to see that the Bishop of Manchester has drawn attention to this guerilla method of opposing parties. "Our best men," he says, "whether from a dislike of controversy and conflict, or from an over-sensitiveness of nature which is revolted by the tricks and stratagems, and sometimes by the coarseness and vulgarity of public life, are too apt to draw out of the whirling stream, and seek quiet little havens where they may occupy themselves with their own thoughts and favourite pursuits, leaving, as Horace says, the smoke, and the wealth, and the turmoil of the great city far away."

It is unfortunate for the country when "the better, wiser, nobler minds," do not put forth their efforts and make their influence felt; for "nothing is more prejudicial to, or destructive of, great results in any of the large departments of life than when a number of small-minded men get together, thinking as nearly as possible alike, and encouraging each other in their short-sightedness of view or pettiness of motive. You can test the accuracy of this statement for yourselves by observing the composition and working of any organisation avowedly formed for partisan purpose, and you will find that 'the wires' are generally 'pulled' by men who are cunning and subtle and foxy in their nature, rather than by those whose higher spirits will never stoop to a meanness, or a falsehood, or a subterfuge." How is this disgraceful state of things to

be prevented? Not by holding aloof from political parties, but by bringing our own influence to bear upon the evil, by taking our own share in the formation of public opinion. The stream of foul and abusive language must be purified, and those who contribute to produce it driven forth. But what if hard words be spoken of *us*? To pay a man back in his own coin is the rule of the world, but not the rule of Christ.

It is related that Professor Vince was once arguing at Cambridge against duelling, and some one said, "Well, but Professor, what would you do if any one called you a liar?" "Sir," said the fine old man in his peculiar brogue, "I should tell him to pruv; and if he did pruv it, I should be ashamed of myself; and if he did not, *he* ought to be ashamed of himself." In the discussion of controversial questions, therefore, the fundamental principles of courtesy should be rigorously observed. As Dr. Johnson said, differing from a man in doctrine is no reason why you should pull his house about his ears. In a paragraph appended to the constitution and bye laws of a debating society, members are enjoined "to treat each other with delicacy and respect, conduct all discussions with candour, moderation, and open generosity, avoid all personal allusions and sarcastic language calculated to wound the feelings of a brother, and cherish concord and good fellowship." The spirit of this injunction should pervade the heart of all who take part in controversial questions. Mr. George Jacob Holyoake thus sums up some obvious laws which should be impressed on all who controvert:—

1. To consult in all cases the improvement of those whom we oppose, and to this end argue not for our gratification, or pride, or vanity, but for their enlightenment.

2. To invert the vulgar mode of judgment, and not, when we guess at motives, guess the worst, but adopt the best construction the case admits.

3. To distinguish between the personalities which impugn the judgment, and those that criminate character, and never to advance accusations of either kind without distinct and indisputable proof, never to assail character on suspicion, probability, belief, or likelihood.

4. To keep distinct the two kinds of personalities, never mixing up those which pertain to character with those which pertain to judgment.

5. Not to meddle with either, unless some public good is to come out of it. It is not enough that a charge is true; it must be useful to prefer it before a wise publicist will meddle with it.

6. To dare all personalities ourselves, to brave all attacks, to defy the judgment of mankind, and when we are assailed, unfailingly to respect ourselves, and keep in view the betterance of him whom we oppose rather than our personal gratification.

Before all things, in the consideration of questions which excite controversy, search for principles, pursue Truth, and do this *in Love*. Half the differences in the world arise from ignorance, and chiefly from ignorance of the meaning of terms. For the rest, be quick to affirm truth, but slow to denounce error. Aim to propose, hesitate to oppose. Remember that *construction* is the higher law, *destruction* the lower and baser one. Avoid speculation as you would the plague. Seek for that which is positive, and shun that which is negative.

APPENDIX.

APPENDIX.

EXERCISES FOR PARAPHRASING

I.—MERCY.

"The quality of mercy is not strained:
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest:
It blesseth him that gives and him that takes:
'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown;
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings.
But mercy is above this sceptred sway,
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's,
When mercy seasons justice."

—*Shakespere.*

II.—THE APPROACH OF NIGHT.

The curfew tolls the knell of parting day;
The lowing herd winds slowly o'er the lea;
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds;
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds.

III.—AN IRISH SCHOOLMASTER.

"Beside yon straggling fence that skirts the way
With blossomed furze unprofitably gay—
There, in his noisy mansion, skilled to rule,
The village master taught his little school;
A man severe he was, and stern to view.
I knew him well, and every truant knew;
Well had the boding tremblers learned to trace
The day's disasters in his morning face;
Full well they laughed with counterfeited glee
At all his jokes, for many a joke had he;
Full well the busy whisper, circling round,
Conveyed the dismal tidings when he frowned.
Yet he was kind, or if severe in aught,
The love he bore to learning was in fault.
The village all declared how much he knew;
'Twas certain he could write, and cipher too;
Lands he could measure, terms and tides presage,
And even the story ran that he could gauge.
In arguing, too, the parson owned his skill,
For e'en though vanquished, he could argue still;
While words of learned length and thund'ring sound
Amazed the gazing rustics ranged around,
And still they gazed, and still the wonder grew
That one such head could carry all he knew."

—*Goldsmith.*

IV.—A MONARCH'S DEATH-BED.

"Alone she sat: from hill and wood
Red sank the mournful sun;
Fast gush'd the fount of noble blood—
Treason its worst had done,
With her long hair she vainly press'd
The wounds, to stanch their tide—
Unknown, on that meek humble breast,
Imperial Albert died."

—*Mrs. Hemans.*

V.—THE FARMER'S LIFE.

"The farmer's life displays in every part,
A moral lesson to the sensual heart,
Though in the lap of plenty, thoughtful still,
He looks beyond the present good or ill,
Nor estimates alone one blessing's worth
From changeful seasons, or capricious earth;
But views the future with the present hours,
And looks for failures as he looks for showers;
For casual as for certain want prepares,
And round his yard the reeking haystack rears,
Or clover, blossomed lovely to the sight;
His team's rich store through many a wintry night."

—*Robert Bloomfield.*

VI.—THE TRUE SOLITUDE.

To sit on rocks, to muse o'er flood and fell,
To slowly trace the forest's shady scene,
Where things that own not man's dominion dwell,
And mortal foot hath ne'er or rarely been;
To climb the trackless mountain all unseen,
With the wild flock that never needs a fold;
Alone o'er steeps and foaming falls to lean;
This is not solitude; 'tis but to hold
Converse with nature's charms, and view her stores unroll'd.

But 'midst the crowd, the hum, the shock of men,
To hear, to see, to feel, and to possess,
And roam along, the world's tired denizen,
With none who bless us, none whom we can bless;
Minions of splendour shrinking from distress!
None that, with kindred consciousness endued,
If we were not, would seem to smile the less.
Of all that flatter'd, follow'd, sought, and sued;
This is to be alone; this, this is solitude!

—*Byron.*

VII.—GREEN OLD AGE.

Though I look old, yet I am strong and lusty,
For in my youth I never did apply
Hot and rebellious liquors in my blood;
Nor did I with unbashful forehead woo
The means of weakness and debility:
Therefore my age is as a lusty winter—
Frosty but kindly.—*Shakespere.*

VIII.—LOVE.

'Tis better to have loved and lost,
Than never to have loved at all.

—*Tennyson.*

IX.—THE ILLUMINATED CITY.

"The hills all glow'd with a festive light,
For the royal city rejoiced by night:
There were lamps hung forth upon tower and tree,
Banners were lifted and streaming free;
Every tall pillar was wreath'd with fire;
Like a shooting meteor was every spire;
And the outline of many a dome on high
Was traced, as in stars, on the clear dark sky.

* * * * *

I saw not the face of a weeper there—
Too strong, perchance, was the bright lamps' glare!
I heard not a wail midst the joyous crowd—
The music of victory was all too loud!
Mighty it roll'd on the winds afar,
Shaking the streets like a conqueror's car—
Through torches and streamers its flood swept by;
How could I listen for moan and sigh?"

—*Mrs. Hemans.*

X.—THE GRAVES OF A HOUSEHOLD

"They grew in beauty side by side,
They fill'd one home with glee;
Their graves are sever'd far and wide,
By mount, and stream, and sea.

The same fond mother bent at night
O'er each fair sleeping brow;
She had each folded flower in sight—
Where are those dreamers now?"

—*Mrs. Hemans.*

XI.—THE EFFIGIES.

"Warrior! whose image on thy tomb,
With shield and crested head,
Sleeps proudly in the purple gloom
By the stain'd window shed;
The records of thy name and race
Have faded from the stone,
Yet, through a cloud of years, I trace
What thou hast been and done."

—*Mrs. Hemans.*

XII.—THE SUNBEAM.

Thou art no lingerer in monarch's hall—
A joy thou art, and a wealth to all!
A bearer of hope unto land and sea—
Sunbeam! what gift hath the world like thee?

I look'd on the peasant's lowly cot—
Something of sadness had wrapt the spot;
But a gleam of *thee* on its lattice fell,
And it laugh'd into beauty at that bright spell.

Sunbeam of summer! oh, what is like thee?
Hope of the wilderness, joy of the sea!
One thing is like thee to mortals given,
The faith touching all things with hues of heaven!

—*Mrs. Hemans.*

XIII.—TASSO AND HIS SISTER.

"But still and thoughtful at her knee
Her children stood that hour,
Their bursts of song and dancing glee
Hush'd as by words of power.
With bright fix'd wondering eyes, that gazed
Up to their mother's face,
With brows through parted ringlets raised
They stood in silent grace."

—*Mrs. Hemans.*

XIV.—THE PILGRIM FATHERS.

"The breaking waves dash'd high
On a stern and rock-bound coast,
And the woods against a stormy sky
Their giant branches toss'd;

And the heavy night hung dark
The hills and waters o'er,
When a band of exiles moor'd their bark
On the wild New England shore.

* * * * *

Amidst the storm they sang.
And the stars heard and the sea;
And the sounding aisles of the dim woods rang
To the anthem of the free!"

—*Mrs. Hemans.*

XV.—THE HOUR OF PRAYER.

Child, amidst the flowers at play,
While the red light fades away;
Mother, with thine earnest eye
Ever following silently;
Father, by the breeze of eve
Call'd thy harvest-work to leave—
Pray: ere yet the dark hours be,
Lift the heart and bend the knee!

—*Mrs. Hemans.*

XVI.—THE ARMADA.

* * * * * *

Many a light-fishing bark put out to pry along the coast,
And with loose rein and bloody spur rode inland many a post,
With his white hair unbonneted, the stout old sheriff comes;
Behind him march the halberdiers; before him sound the drums;
His yeomen round the market cross make clear an ample space;
For there behoves him to set up the standard of Her Grace.

* * * * * *

The freshening breeze of eve unfurled that banner's many fold;
The parting gleam of sunshine kissed that haughty scroll of gold;
Night sank upon the dusky beach, and on the purple sea,
Such night in England ne'er had been, nor e'er again shall be.

—*Lord Macaulay.*

XVII.—THE SLAVE'S DREAM.

Beside the ungathered rice he lay,
His sickle in his hand;
His breast was bare, his matted hair
Was buried in the sand.
Again, in the mist and shadow of sleep
He saw his native land.

* * * * *

And then at furious speed he rode
Along the Niger's bank;
His bridle-reins were golden chains,
And, with a martial clank,
At each leap he could feel his scabbard of steel
Smiting his stallion's flank.

* * * * *

He did not feel the driver's whip;
Nor the burning heat of day;
For death had illumined the land of sleep,
And his lifeless body lay
A worn-out fetter, that the soul
Had broken and thrown away!

—*Longfellow.*

XVIII.—A PSALM OF LIFE.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

* * * * *

Lives of great men all remind us
We can make our lives sublime,
And, departing, leave behind us
Footprints on the sands of time.

Footprints, that perhaps another,
Sailing o'er life's solemn main,
A forlorn and shipwrecked brother
Seeing, shall take heart again.

—*Longfellow.*

XIX.—THE SLAVE IN THE DISMAL SWAMP.

In dark fens of the dismal swamp
The hunted negro lay;
He saw the fire of the midnight camp,
And heard at times a horse's tramp,
And a bloodhound's distant bay.

* * * * *

A poor old slave, infirm and lame;
Great scars deformed his face;
On his forehead he bore the brand of shame
And the rags, that hid his mangled frame,
Were the livery of disgrace.

* * * * *

On him alone was the doom of pain,
From the morning of his birth;
On him alone the curse of Cain
Fell, like a flail on the garnered grain,
And struck him to the earth.

—*Longfellow.*

XX.—LAPSE OF TIME.

The lapse of time and rivers is the same,
Both speed their journey with a restless stream;
The silent pace with which they steal away
No wealth can bribe, nor prayers persuade to stay.
Alike irrevocable both when past,
And a wide ocean swallows both at last;
Though each resembles each in every part,
A difference strikes at length the musing heart.
Streams never flow in vain; where streams abound,
How laughs the land with various plenty crown'd;
But Time, that should enrich the nobler mind,
Neglected, leaves a weary waste behind.

—*Cowper.*

XXI.—WHAT IS TIME?

I asked an aged man, a man of cares,
Wrinkled, and curled, and white with hoary hairs
"Time is the warp of life," he said; "oh tell
The young, the fair, the gay to weave it well."
I asked the ancient, venerable dead,
Sages who wrote, and warriors who bled;
From the cold grave, a hollow murmur flowed,
"Time sowed the seed we reap in this abode."

—*Rev. J. Marsden.*

PUNCTUATION.

EXERCISES ON THE COMMA, SEMICOLON, AND COLON.

TRUE END OF KNOWLEDGE.

"The greatest error is the mistaking of the true end of knowledge for men have entered into a desire of learning and knowledge sometimes to entertain their minds with variety and delight sometimes for ornament and reputation sometimes to enable them to victory of wit and contradiction and most times for lucre and profession but seldom sincerely to

give a true account of their gift of reason to the benefit and use of men as if there were sought in knowledge a couch whereupon to rest a searching and restless spirit or a terrace for a wandering and variable mind to walk up and down with a fair prospect or a tower of state for a proud mind to raise itself upon or a fort or commanding ground for strife or contention or a shop for profit or sale and not a rich storehouse for the glory of the Creator and the relief of man's estate."—*Lord Bacon.*

LABOUR, ITS BLESSED RESULTS.

"Bread wine and cloth are things of daily use and great plenty yet notwithstanding acorns water and leaves or skins must be our bread drink and clothing did not labour furnish us with these more useful commodities for whatever bread is more worth than acorns wine than water and cloth and silk than leaves skins or moss that is solely owing to labour and industry the one of these being the food and raiment which unassisted nature furnishes us with the other provisions which our industry and pains prepare for us which how much they exceed the other in value when any one hath computed he will then see how much labour makes the far greater part of the value of things we enjoy in this world."—*Locke.*

LIFE AND ITS END.

"Remember for what purpose you were born and through the whole of life look at its end and consider when that time comes in what will you put your trust not in the bubble of worldly vanity it will be broken not in worldly pleasures they will be gone not in great connections they cannot serve you not in wealth you cannot carry it with you not in rank in the grave there is no distinction not in the recollection of a life spent in a giddy conformity to the silly fashions of a thoughtless and wicked world but in that of a life spent soberly righteously and godly in this present world."—*Bishop Watson.*

MEN.

"Crafty men contemn studies simple men admire them and wise men use them for they teach not their own use that is a wisdom without them and won by observation read not to contradict nor to believe but to weigh and consider some books are to be tasted others swallowed and some few to be chewed and digested reading maketh a full man con-

ference a ready man and writing an exact man and therefore if a man write little he had need have a great memory if he confer little have a present wit and if he read little have much cunning to seem to know that he doth not histories make men wise poets witty the mathematics subtle natural philosophy deep morals grave logic and rhetoric able to contend."—*Bacon.*

TIME.

"I asked a dying sinner ere the tide
Of life had left his veins Time he replied
I've lost it Ah the treasure and he died
* * * * * *
I asked a spirit lost but oh the shriek
That pierced my soul I shudder while I speak
It cried a particle a speck a mite
Of endless years duration infinite.
* * * * * *
I asked the mighty angel who shall stand
One foot on sea and one on solid land
By heavens he cried I swear the mystery's o'er
Time was he cried but Time shall be no more."

—*Rev. J. Marsden.*

TIME.

Time is like a fashionable host
That slightly shakes his parting guest by the hand
And with his arm outstretch'd as he would fly
Grasps in the comer welcome ever smiles
And farewell goes out sighing Let not virtue seek
Remuneration for a thing it was for beauty wit
High birth vigour of bone desert in service
Love friendship charity are subjects all
To envious and calumniating Time. —*Shakespeare.*

EXCELLENCE.

One of the great secrets of advancing in life is to be ready to take advantage of those opportunities which if a man really possesses superior abilities are sure to present themselves some time or other. As the

poet expresses it There is a tide in the affairs of men an ebbing and flowing of the unstable element on which they are borne and if this be only taken at the flood the full sea is gained on which the voyage of their life may be made with ease and the prospect of a happy issue.—*Theodore.*

WAR.

Many delight in war not in its carnage and woes but for its valour and apparent magnanimity for the self-command of the hero the fortitude which despises suffering the resolution which courts danger the superiority of the mind to the body to sensation to fear why that garland woven that arch erected that festive board spread these are tributes to the warrior.—*Channing.*

THE POOR: THEIR OPPRESSION.

O what avails it missionary to come to me a man condemned to residence in this fœtid place where every sense bestowed on me for my delight becomes a torment and where every minute of my numbered days is new mire added to the heap under which I lie oppressed but give me my first glimpse of Heaven through a little of its light and air give me pure water help me to be clean lighten this heavy atmosphere and heavy life in which our spirits sink and we become the indifferent and callous creatures you too often see us gently and kindly take the bodies of those who die among us out of the small room where we grow to be so familiar with the awful change that even its sanctity is lost to us and teacher then I will hear none know better than you how willingly of Him whose thoughts were so much with the poor and who had compassion for all human sorrow.—*Dickens.*

DIRECTIONS TO STUDENTS IN REVISING THEIR COMPOSITIONS.

1. No abbreviations are allowed in prose, and numbers (except in dates) should be expressed in words, not in figures.

2. Numerals must not be used, excepting where speed is necessary.

3. The letters of the same syllable must be written in the same line.

4. Crotchets or brackets which enclose a parenthesis should be used as sparingly as possible. Their place may often be supplied by a comma or a dash.

SUBJECTS FOR ESSAYS.

I.—The Use of Alcohol.

The opponents of alcoholic liquors maintain—

1. That alcohol is a poison.

2. That the use of intoxicating liquors is admitted by the State to be dangerous and hurtful to society.

3. That the tendency of alcohol is to beget an appetite for itself; to weaken the power of restraint.

4. That no one can define moderation.

5. That indulgence produces callousness of conscience.

6. That alcohol is not a food, and that health and strength are not promoted by its use.

7. That, taken in what is held to be moderation, it injures health and shortens life, as shown by the statistics of the United Kingdom Temperance and Provident Institution.

8. That, nationally, it wastes the alimentary products of the earth by causing destruction and theft of property, by weakening the power and desire of productive labour, by entailing loss on commercial and mercantile undertakings, by eating up savings and capital, and by creating three-quarters of the national poverty and criminality, and much of the disease, all of which become a necessary and oppressive burden upon society.

9. That the only cure for national drunkenness is national abstinence.

10. That total abstinence is in accordance with the general principles of Christianity, and the moral maxims of the New Testament.

11. That experience corroborates the testimony of physiology as to the uselessness and injuriousness of alcohol, and that the principle of total abstinence is adopted by wrestlers, runners, and others who engage in competitions requiring steady nerve and great muscular power; that hard manual labour is better performed on total abstinence principles.

12. That alcohol acts more rapidly upon the brain than upon any other organ; hence it has been called the brain poison.

On the other hand, it is contended—

1. That alcohol is a good creature of God.

2. That it is the abuse, and not the use, which should be condemned.

3. That our Lord turned water into wine, and sanctioned wine drinking.

4. That the evils of excessive drinking are exaggerated.

5. That doctors differ in opinion.

6. That alcohol is fuel to the body.

7. That it aids digestion.

8. That some intoxicant has been used in all ages and by all nations.

9. That we live in such an artificial state of society as to require a stimulant.

10. That total abstinence may be good for *some*, but not for all.

11. That it is an ascetic principle.

12. That the temperate many should not suffer for the intemperate few.

II.—The Use of Tobacco.

It is contended, on the one hand—

1. That tobacco is classed as a narcotico-acrid poison in all works on poisons.

2. That, therefore, it injures all who indulge in it, according to the amount consumed and the strength of the consumer.

3. That physicians of the highest eminence declare its use to be injurious to health and life, causing organic disease, and especially contributing to heart disease, cancer, and consumption.

4. That the "soothing effect" of tobacco is nothing more than narcotising, or deadening the nerves of sensation, and that the proper remedy for weariness is not narcotism, but rest, change of occupation, or sleep.

5. That, by opposing the nutrition of nerve and muscle, it prevents the growth and development of the body, and that the opinion of Dr. Richardson, F.R.S., that smoking is injurious to health and activity at all ages of life, is borne out by the practice of men who excel in steadiness of nerve and in staying power—Hanlan, the champion sculler of the world; Dr. Carver, the world-famous rifle shot; Grace, the cricketer; and Weston, the pedestrian.

6. That the fact that the nerves tolerate the use of tobacco does not prove it harmless, but that nature has a wonderful power of adapting herself to bad conditions.

7. That the money spent on tobacco, amounting to £16,000,000 per annum, is wasted; and that the effect of tobacco on British trade is "a tremendous temptation to men to trade falsely," because they find it easy to make millions of their fellow-creatures to pay six shillings for sixpence worth of stuff, and because "that which goes in any way to make the masses poor can never fail to make the trade of a country poor also."

8. That the habit is inconsistent in a Christian, especially in a Christian minister, who is commanded to "abstain from all appearance of evil," and from "fleshy lusts, which war against the soul;" that the Bible condemns self-indulgence, and commends self-denial; and that the disciples of Christ are commanded, "Deny thyself, and take up thy cross and follow me."

9. That by drying the throat, by expectorating, and by depressing the nerves, it induces thirst and leads to drinking.

10. That smoking tends to enslave the will, and that almost all confirmed smokers wish they had never acquired the practice.

11. That it is dangerous, causing many serious fires and disastrous explosions.

12. That smokers set a bad example, especially to the young.

13. That smoking is an unmanly leaning on a solace to care and labour neither sought nor needed by women.

14. That it tends to take the ambition out of a man, and to make him contented where his divinest duty is discontent.

15. That it is almost impossible to smoke in an inhabited country without causing discomfort to others.

16. That it blunts the moral sense, creates selfishness, causing the smoker, however well-bred, to ignore the rights of non-smokers to pure air and freedom from the stale and the unwelcome fumes of tobacco smoke.

On the other hand, it is affirmed—

1. That tobacco is a good creature of God.
2. That it is poisonous only when taken in excess.
3. That it does *me* no harm.
4. That doctors order it.
5. That it aids digestion.
6. That doctors differ in opinion as to the effects of tobacco.
7. That smoking prevents infection.

8. That it soothes pain and discomfort.
9. That nearly all nations use it.
10. That it causes functional disease only.
11. That as many old men and women smoke, tobacco cannot shorten life.
12. That smoking is a harmless substitute for drinking.
13. That there is no command against it in the Bible.
14. That ministers smoke.
15. That all great thinkers, poets, and novelists smoke.
16. That tobacco produces an immense Government revenue.

III.—Is a Vegetable Diet Best for Man?

Vegetarianism is based on the principle that man, as a physical, intellectual, and moral being, becomes most completely developed in all his faculties when subsisting upon the direct productions of the vegetable kingdom.

The reasons for entertaining this principle are various with different persons, but are principally based—

1. On the Appointment of man's food at the Creation.—Genesis, i., 29.
2. On the Anatomical Structure of Man, as described by Linnæus, Cuvier, and other eminent naturalists, who express their conviction that man was designed to live on the fruits of the earth.
3. On Physiology, which shows that the purest blood, and the most substantial muscle, sinew, and bone, are produced upon this diet.
4. On Chemistry, as taught by Liebig, and other eminent chemists, who affirm that all nutriment is derived from the vegetable kingdom, where it is found of the purest kind, and in the most suitable proportions.
5. On Economy, which is every way promoted by a system which provides more sustenance for 1d., from farinaceous food, than for 1s. from the flesh of animals.
6. On Agriculture, which shows the vastly greater amount of food obtained from vegetable produce, compared with that from animal produce, from the same extent of land.

7. On Psychology, which proves that in proportion as this principle is adhered to the passions are kept in subjection to the moral principle.

8. On Æsthetics, which seek to cherish all that is sublime and beautiful in human nature, to dispense with the slaughterhouse, and to liberate from a degrading occupation the butcher, the grazier, and the cook.

9. On History, which shows that this principle was a rule of life at the happiest—the primeval—period of human existence; and that wherever it has been adopted it has proved itself to be beneficial to the human race.

10. On Humanity, which laments the unnecessary slaughter of animals for food, and which regards "peace on earth" as impossible, and "goodwill among men" as indefinitely remote, while cruelty, even to "animals," is tolerated and generally prevalent.

11. On the Experience and Testimony of great and good men, in ancient, modern, and present times.

12. On the Individual Consciousness of its truth, which becomes more and more powerful in proportion as the principle is adhered to in practice.

On the other hand, it is held—

1. That farming, apart from the rearing and fattening of cattle, would not pay.

2. That a Vegetarian diet fails to keep up the strength necessary for doing hard work.

3. That persons who have adopted the system have broken down in health, and even died.

4. That a Vegetarian diet would not suit my constitution.

5. That we have canine teeth, which are designed to eat flesh.

6. That if flesh-food be discarded, an adequate supply of manure for the land could not be obtained.

7. That proper material for clothing could not be obtained, if flesh-eating were given up.

8. That animals could not be kept within bounds, if they were not killed for food.

9. That animals were made to be eaten.

10. That we could not obtain leather, &c., if we did not kill.

11. That Vegetarian races are not conquering races.

12. That Vegetarians could not live at the North Pole.

IV.—Ought Capital Punishment to be Abolished?

It is contended, on the one hand—

1. That innocent persons have been sacrificed.
2. That Christ came "not to destroy men's lives, but to save them."
3. That wherever the capital penalty has been substituted by a severe secondary punishment, enforced with comparative certainty, and under common-sense conditions, murders have not increased.

On the other hand, it is contended—

1. That it is a deterrent and a counteractive of murder.
2. That the Old Testament permitted Capital Punishment.
3. That the interests of social order require it.

V.—Peace *v.* War.

It is contended, on the one hand—

1. That War is inconsistent with the command "Love your neighbour as yourself," and that "Love your enemies" involves the enemies of our country.
2. That the individual has no right to authorise society to do anything contrary to the law of God; that men connected in societies are under the same moral law as individuals.
3. That all wars are contrary to the will of God, and that the individual has no right to commit to society, nor society to commit to Government, the power to declare war.
4. That international arbitration affords a rational and pacific mode of settling future disputes.
5. That magnanimity and the return of good for evil is better calculated to preserve a wholesome influence over neighbouring semi-civilised people.
6. That the doctrine of preparation for war, to secure peace, is unsound in principle, and at variance with experience.

On the other hand, it is contended—

1. That self-defence is a natural instinct and a natural right.

2. That peace doctrines are right for the Christian in his individual capacity, but wrong when he desires to carry them out as a citizen of the State.

3. That Abraham's example should be followed, not Christ's.

4. That extreme peace views will produce disastrous results.

5. That it is safest to be forearmed.

6. That war is a national purifier.

VI.—Vaccination.

It is contended, on the one hand—

1. That Compulsory Vaccination is an unwarrantable interference with the rights of parents.

2. That illness and death by smallpox have increased since vaccination was made compulsory.

3. That defective drainage, overcrowding, badly constructed dwellings, ill-ventilation, unwholesome food, and deficient water supply, are the exciting causes of small-pox epidemics.

4. That Vaccination poisons the blood.

5. That in view of the difference of opinion which prevails among medical men, it is unwise, impolitic, unjust, and tyrannical to enforce Vaccination.

6. That Compulsory Vaccination retards all improvement in the treatment and all discoveries for the prevention of small-pox; that, therefore, it ought to be repealed.

7. That to attack a healthy child under pretence of public health, is a tyrannical usurpation which no medical theory can defend.

On the other hand, it is contended—

1. That before the introduction of Vaccination, small-pox killed 40,000 yearly in England.

2. That thorough Vaccination in infancy is an "almost complete" protection against small-pox.

3. That one out of every three of unvaccinated people die by small-pox.

4. That of perfectly vaccinated people only one dies of every two hundred attacked by small-pox.

QUESTIONS

Designed to aid the student in self-examination, and as suggestive to the teacher of other questions to be used in class :—

1. Can we say that a knowledge of grammar is necessary in order to write correctly when persons who have never studied grammar write and speak correctly?

2. How did Kossuth obtain his wide command of English?

3. Why should English be studied more than any other language?

4. Some hold that the authority of our great writers, Macaulay, Ruskin, and others, is, in grammar, paramount and supreme; that what they do we must follow, because it is their practice. What answer would you give?

5. What was Gibbon's method of obtaining information?

6. What was the secret of Macaulay's accuracy of statement? Sir Walter Scott's?

7. Name some great works which have cost their authors many years of labour.

8. What is the best method of composing?

9. How can a copious vocabulary be obtained?

10. How can excellence be acquired?

11. Students are often urged not to write until their thoughts are matured. What answer does Dr. Johnson give to this advice?

12. What is genius?

13. Name some authors who have toiled at their compositions.

14. What is the severest of all tests of writing?

15. Why did Macaulay bestow so much pains upon his writing?

16. What is meant by style?

17. What was Buckle's method of studying style?

18. What was Binney's?

19. How did Sir James Mackintosh divide the history of style?

20. What are the characteristics of the present period?

21. "A man's style is a transcript of his own character." Illustrate this statement.

22. Give instances of the universality of Carlyle's influence.
23. Distinguish between Carlyle's style and Macaulay's.
24. What is the secret of Macaulay's popularity?
25. Name a good novelist for the study of style.
26. What are the faults of Johnson's style?
27. What did Macaulay hold the first rule of writing?
28. What was Roger Ascham's advice as to writing?
29. What book did Macaulay commend to students for study
30. Who is the great English classic?
31. Why does Professor Blackie warn students against anxiety about mere style?
32. Show the necessity of a clear style
33. When should words of Anglo-Saxon origin be used? When Latin?
34. Why did Robert Hall prefer "happiness" to "felicity"?
35. Whom did Southey consider one of the best writers having a Saxon basis?
36. What are the characteristics of a good style?
37. What quality is of the first importance?
38. What is the opposite of perspicuity?
39. What does clearness imply?
40. Why should simple words be used?
41. Distinguish between *special* and *general* terms.
42. Give illustrations of each.
43. What is fine writing?
44. What newspaper uses an inflated style?
45. Give an illustration of vague language.
46. What does brevity mean?
47. How is brevity violated?
48. Give examples of circumlocution.
49. How can skill in condensation be gained?
50. When would circumlocution be permissible?
51. How is purity of language regulated?
52. What are we to avoid in order to write with purity?
53. When are technical terms valuable?
54. When may foreign words be used?
55. When may new words be coined?
56. What is energy of style opposed to
57. What does it imply?
58. How may it be produced?

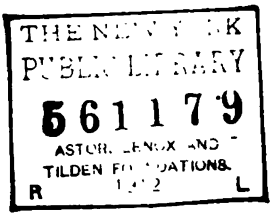
59. When does *a* become *an*?
60. Where should adverbs be placed?
61. When should the comparative form of the adjective be used, and when the superlative?
62. Where should the relative pronoun be placed?
63. Give an example of the correct use of *with* and *from*.
64. What is punctuation?
65. Why should a writer for the press punctuate his own composition?
66. How may ambiguity be avoided in the construction of sentences.
67. What are the principal marks of punctuation?
68. State when they should be used, and give illustrations.
69. What is meant by paraphrasing?
70. What is its educational value?
71. What are the rules for paraphrasing?
72. How would you begin to write an essay?
73. What should be given in writing a biographical essay?
74. Why should we take part in controversial questions?
75. How should we treat our opponents in debate?

PART III.

THE EPISTOLARY ART:

THE

LETTER-WRITER'S VADE-MECUM.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INTRODUCTION.

LETTERS AND LETTER-WRITERS.

It would seem to those who study the subject of letter-writing as an art that, simple as it appears, it must be one of the most difficult ever practised by man for the delight of his fellows. There must be needed, for the highest excellence, some inborn gift or grace, some delicacy of touch, and a fine sense of the fitness of things, which education alone can do little to produce; or surely, when we consider the spread of culture and the growth of general literary appreciativeness, we might expect the last hundred years to have produced a greater number of famous letter-writters than any other age that has gone before. And yet, in looking back on the history of the art, we find that the men and women whom the critics of the eighteenth century pronounced first and best in this rare accomplishment remain unsurpassed, and that, with two or three doubtful exceptions, we have added no names to the list of famous correspondents handed down to us by these elder generations.

The conditions of life, it is true, are now less favourable to the careful composition of letters. For we have ceased now to look to letters for the freshest public news, and the most free expression and discussion of political opinion. It may be questioned, however, whether at any period elaborate letters on such subjects were the most highly esteemed; and, after liberal allowance is made for the altered conditions of letter-

writing, consequent on the activity of the popular press, the telegraph, the railway, and the steamboat, there is still left what the immortal Mr. Brooke would term "a wide field" for the writer of the familiar letter. And the familiar letter, if genuinely good, was, and is, and ever will remain the best that can be written.

For this style, almost the only rule upon which those best qualified to decide are agreed, is the one so emphatically given by Erasmus: a good letter ought to be *extempore*. In this opinion Madame de Sévigné, Cowper, and Burke concur. Even Johnson, whose taste in general literature was far from simple, declares in the *Rambler* that the best letters are those where ease and simplicity distinguish the style, and where the flow of thought is artless and free from studied arrangement.

It is needless to say that the somewhat dreary and now antiquated fashion of writing letters with an object requires a different style. For these laborious efforts an elaborate art is necessary; and it must be owned that success has seldom attended the attempt to convey instruction in this form. The shelves of our libraries groan under the weight of neglected volumes of forgotten letters on European history, science, travels, and the like, which had not enough of wit in them to keep them sweet.

Pretty much the same may be said of multitudes of famous political and other polemical letters which made a great stir in their own day. Though often familiarly referred to by writers, there is reason to suspect that they are oftener talked of than read. Whether ponderous or polished, bristling with pointed epigram, or savage in personal attack, they have had their day, and only a very select few are remembered as of real historic interest for their remarkable power. Such, for example, are the letters of Junius. So weighty and incisive were these on their first appearance, that the political authorities of the day awaited, as on the rack, every fresh attack of their mysterious and omniscient critic. Such also are Swift's Drapier letters, whose scathing satire exposed the disgraceful affair of the

debased Irish coinage; Cartwright's Utopian letters on American Independence and on Liberty; Middleton's letters from Rome, full of ingenious arguments to prove that the Roman religious rites were in reality survivals of Pagan ceremonies; *Peter Plymley's Letters*, written by Sydney Smith in promotion of the cause of Catholic Emancipation, with a wit and irony rivalling Swift's; Milman's Letters to a Prebendary, acute, learned and brilliant; and many other similar productions. These and such like, though adopting the forms of the epistolary art, were in reality masterly treatises, and therefore can scarcely come within the scope of these remarks.

Nor can the didactic letters, so dear to some dull minds in the last century, be fairly considered here. No dryer method of imparting instruction has ever been invented. The present generation, which is somewhat averse from receiving information in this form, has ceased to pay heed to the admonitions of Mrs. Chapone and Lord Chesterfield, or to the more ancient letters of Sir Henry Sidney to his famous son Sir Philip; although it has been quaintly observed that if the father's letters had any part in forming so perfect a character as that of the Elizabethan hero, the practice of writing in this manner might with advantage be re-introduced.

But the letters which are for all time are such as arise naturally out of the everyday pursuits of the writer, and display unconsciously his inner and true self, with his views of life expressed honestly and without constraint. Since men first learned to bridge over the dreariness of distance by written words, letters such as these have existed, and many have fortunately been preserved to present to us invaluable pictures of the inner life of past ages. And side by side with them there have been handed down to us more conscious and elaborate epistolary compositions, carefully prepared for the public eye, and losing value in certain respects in proportion to the amount of conscious effort expended on them. Going back to classic days, we find but few

letter-writers who could escape from the trammels of the received style of rhetorical display. Beautiful as are the celebrated letters of Pliny the Younger, a certain sense of over-elaborate finish has led many critics to suppose that even this humane and tranquil sage had ever before him, in writing his ten books of Letters, the idea that they would be judged less as familiar letters than as literary compositions. Nevertheless their place is a high one, though not the highest, amongst the precious remains of classical antiquity. They contain vivid pictures of the great events of his time, with graphic descriptions of the memorable persecutions of the Christians. They show us how he lived his pleasant time, delighting in literature and in philanthropy, turning his attention to the cultivation of his estate when the performance of his important duties as Roman pro-consul of Bithynia gave him leisure for home-life. Taken as a whole they are all but faultless letters—models of style and grace—instructive, but not over-burdened with instruction; retaining in their English dress their native power to charm.

Frequently as the comparison has been drawn between the Letters of Pliny and the Letters of Cicero, the conclusion seems to be ever the same. Cicero, it is acknowledged, excels in those touches of nature that make the whole world kin; and we, in the latter years of the nineteenth century, may clearly see across some fifty generations the workings of the mind of the great Roman, with its weaknesses and all its noble traits, as if he had been an eminent contemporary just gone from among us. Beginning in the year B.C. 68, Cicero's extant correspondence carries us, charmed and fascinated, through the subsequent history of his stirring times and his brilliant restless career. We see him elated with his success, and full of generous thought for others in his time of triumph, when he could truly boast that "to him was owing the salvation of both the city and the commonwealth;" and we trace him through the strangely varied scenes of his life to the pathetic moment when, a fugitive exile from the Rome he saved,

he penned to his wife that most touching of letters, in which he confesses that as he tries to write the tears blind his weary eyes. The insight they give us into the man's passionately earnest and ardent nature, is something quite unique in the letter-writing of any age. We know him almost as he knew himself; with his tender love of home, and wife, and children—such a love of hearth and home as Macaulay has so nobly described in one of his finest lays—with his playful wit, his yearning for sympathy, his tenderness of heart, and his exalted philosophy. In all his descriptions of men and things around him, there is a freshness which would give interest to the driest subject, and a fulness of detail which renders these glimpses into ancient Roman life exceedingly valuable to us now. Nothing to equal these letters in charm and interest has been spared us from antiquity, and the many modern writers who have commented on them, and vainly tried to find words wherein to describe the peculiar power of their style, have not yet exhausted their great subject. De Quincey describes them as "all-embracing;" and a German writer, who endeavours to convey some idea of the cause of their immortality, has told us that it may be that they delight us by reason of the feminine quality of the mind of the writer, and because of his inexhaustible and far-extended sympathies, and his entire loveableness. This reason—though like many German solutions of literary problems it is somewhat far-fetched—may partly explain the hold Cicero's letters have had on so many great minds as ideally perfect examples of a difficult art; for it has often been said that all the most noble men have something of the woman in them. And, indeed, no woman writing of her children, could surpass in tenderness those parts of Cicero's private correspondence where his well-beloved little son and daughter are described as the pride and delight of his life. Speaking of the girl Tullia with the loving diminutive Tulliola, he tells his friend in one letter that she sends imperious child-like messages, and in another that she institutes an action for breach of contract inasmuch as

her messages are neglected. And with fatherly pride he dwells on the traits of "that most aristocratic child" his son, with a loving fulness of detail that could not be improved on by any of our modern poets of childhood—not even by Victor Hugo. These letters afford us glimpses of public as well as of private life, in descriptions of the daily work of a Roman provincial administrator, and show us the pursuits that filled the leisure moments of the days of a polished Roman gentleman. In short, the one great characteristic of the eight hundred letters of Cicero which remain is their exceeding *naturalness;* and when this is said of letters written in the age of rhetorical composition, the highest praise has been awarded. They build up an imperishable monument for one of the greatest of men.

In the case of other celebrated letter-writers belonging to classic times, scholarly doubts as to authenticity and date have somewhat impaired the full pleasure and instruction to be derived from their epistles. There is for instance, the case of Alciphron, who is supposed to have flourished in the second or third century before Christ, probably a contemporary of Lucian. His extant letters, 113 in number, are clear and simple in style, and present admirable pictures of Grecian customs and manners. Through them, he takes high rank among letter-writers. Of the letters of Seneca, fine compositions though they be, the same cannot be said; for, in spite of the admiration bestowed on them by Petrarch, who copied their style, they betray an amount of evident labour and finish, which compel their classification as written orations rather than as epistles to friends.

In the revival of classical learning which awoke the ardent lovers of literature in the fourteenth century, these, and many other old masters of the art and craft of letter-writing, furnished models for the disciples of the New Learning, who strove by diligent study of these precious relics of great men, to acquire some portion of their classic ease and grace of style; and no man ever succeeded better in grafting the graces of a bygone age on the manners of mediæval times than

Petrarch. Petrarch's fame as a letter-writer is almost, if not altogether, equal to his celebrity as a poet. In his noble and deeply-cultivated mind there was a marked affinity to the greatness of soul that distinguished the men whose works he did so much to rescue from oblivion; and while he copied their manner with loving fidelity, he added so many touches, characteristic of his own intense and noble individuality, that no one would ever think of describing him as a mere copyist. Few men, indeed, have ever made a more careful study of the art they have excelled in than Petrarch did, or have endeavoured so earnestly as he to win from antiquity the secret of its charm. And success crowned the efforts of years: first by the happy discovery at Venice (after long search in the archives of many cities) of some of Cicero's hitherto unknown epistles, and finally by the perfection he attained in the art he loved. In the three hundred letters left after he had fastidiously eliminated and burned whole chests of attempts which did not satisfy his fine taste, we have a very remarkable example of the happy blending of nature and studied art. To acquire something of the easy and epigrammatic style of Cicero, he formed a habit of writing to his friends on every conceivable subject; and into these letters the man of culture threw his whole mind, so that in them we find a finished picture of himself, and a history of his age full of minute detail, of portraits of famous men, and of masterly descriptions of great events. Rich also they are in pleasant wit, in impassioned enthusiasm, in philosophical thought and political opinion, in noble candour, and in ardent friendship, covering a long period and treating of numerous celebrated historic scenes and personages; they also give valuable incidental pictures of the daily life of an Italian gentleman of the highest type during this great period of the Renaissance. It is a remarkable fact, however, that although he corresponded with one friend for twenty-six years, and although his well-known letters to Boccaccio extend over a long period, and are of the most intimate and friendly character, those imagi-

nary epistles addressed to Cicero contain the most vivid presentment of the man's secret soul. It may be that to none of his contemporaries could he reveal all the thoughts that distinguished him as one born before his age. To them he could freely write on men and manners, on politics and philosophy. He could be pleasantly sarcastic, as in his humorous description of the testy and troublesome guest who concealed his Italian birth, and played with but ill grace at being a born Greek; or gently humorous, as when he ridicules the effect on Boccaccio's nerves of a monkish message from the other world. The tone of his epistles is always manly and full of quiet self-reliance and dignity, whether they be addressed to great men, or to old friends; but in none of them could he reveal his inner self with all his love of letters and his noble thoughts, so freely as in those he poured his soul into when he addressed his master and model, the light of whose brilliant intellect shining across the dark ages had inspired his own genius and guided him to fame.

Turning to the history of our own land, we find that high eminence in this delightful art has been attained by many English men and women. Compared with the classical languages, English does not indeed lend itself to much grace of diction. Yet our established character for domestic virtues may have proved helpful to us here; it may form at least the partial basis of the success that many of our writers have attained in handling the simple subjects of everyday life. The sturdy truthfulness, also, which we are fond of claiming for ourselves as a national trait, may have prevented our most famous letter-writers from falling into the common mistake of writing merely for effect. The well-known letters of the Paston collection, written between the years 1422 and 1509, though they cannot of course be regarded as exhibiting good literary form, are yet of the greatest value in presenting a picture of English social life in the fifteenth century. The interests and occupations of a family of gentle birth and some ambition are minutely described, and there

are also full accounts of public events which make these "rough-hewn" Norfolk letters, a very valuable contribution to the history of the domestic condition of England.

But our noble language may almost be said to have been inarticulate for utterance of this kind until a somewhat later day. The learned of all countries then wrote to one another in Latin; and exquisite as are many of the letters remaining to us from the period before the English people fairly mastered the use of their native tongue for conveying their best thoughts to one another, their letters can in but few cases be described as conveying the charm of spontaneity, which is one of the best graces of letter-writing. Finish and cultured ease are common characteristics, and a scholarly flow of well-arranged thought is present in them; but they stand higher as compositions than as letters. Amongst the most perfect examples of this style are those of the learned Erasmus, who has always been regarded as one of the greatest masters of correspondence as a fine art. In the letters of his famous contemporary and friend, Sir Thomas More, there is so much of human nature, of shrewd and kindly humour, and of noble thought, that these epistles take a place of their own amongst those letters which history will not willingly let die. There is one wherein he tells his beloved daughter, Margaret, of the pride he felt when her Latin letter pleased the most learned Bishop in England; and another, written with a coal from his prison to that same daughter, which breathes the tenderest love and the most simple piety; both conveying to us a delightful picture of the man's noble nature and loving heart, unchanged in joy and in grief. Again, in a witty letter to his friends in Antwerp, More sketches himself with some charming touches of easy humour. And in that delightful letter to his wife, on hearing how his house and barns at Chelsea had been destroyed by the carelessness of a neighbour's servant, we see, perhaps more plainly than in any other relic of his correspondence, the

charm of the man, his goodness, gaiety, and greatness of mind.

Many letters remain to us, both public and private, descriptive of the "spacious times of Great Elizabeth," most of them distinguished by a breadth and dignity of style which makes them valuable as specimens of literature. The correspondence between the rival Queens is well worth reading for the vivid glimpses it furnishes of the characters and mutual relations of these two famous women: Elizabeth's, imperious and epigrammatic; her fair cousin of Scotland's, full of pathos and of bitter irony. And there are other famous letters of Mary's which Mr. Froude does not hesitate to stigmatise as "infernally treacherous," and which have been perhaps as much commented on and are as celebrated in history as any ever penned by woman. We gain some insight into her rival's lonely heart, "aching for loss of love," in the sharp letters that passed between Essex and herself, whilst in many a manly and decided epistle to ministers and ambassadors, we see the far-reaching policy that showed the great power of intellect this most man-minded woman brought to bear on her troubled times. It may indeed be said that no one of our sovereigns has been so fully self-pourtrayed as Elizabeth. Imperious scrawls of Henry VIII. remain, typically matter-of-fact and self-centred; a few of Catherine Parr's are left to show her rare tact; some pathetic and nobly-worded letters of Charles I. testify to his love for his wife, and to the strength and depth of his feelings; but history contains few other interesting personal letters written by the rulers of England. Of one, whose brief taste of royal power led to the cruel and early death that ended a loveable youth of culture and all gentle graces, we have at least one beautiful letter still extant in "her most incomparable hand," wherein she remonstrates with her tutor Harding on his apostacy to the Roman faith on Mary's accession. Another luckless and lovely queen has left a letter of pathetic appeal, which might touch the hardest heart, but which

nevertheless failed to move Henry VIII. to spare Anne Boleyn.

Of a very different order are the letters of Oliver Cromwell, which in stern and telling language breathe his own intense individuality and force of will. They have been pronounced "good" by a critic not given to praise—Carlyle; and good they assuredly are, in that they convey to us a strangely distinct impression of the manner of the man who wrote them in the thick of great events, in the confusion of religious and civil strife. In their brief, strong, and earnest phrases they calmly tell news of battle or victory, or great purposes, to his like-minded friends. One of them, a peculiarly striking letter dated "Leaguer before York," in which Cromwell announces to Colonel Walton how his brave son fell on the bloody field of Marston, displays a unique grandeur of rugged simplicity, conveying fine and exalted thought in a style that recalls the Scripture narrative which was ever before his mind.

After the Restoration a lighter style of treatment begins to prevail both in public and in private correspondence. French grace of touch and ease of manner comes in to influence the graver style of the earlier English writers, and after the date of the interesting writings of Evelyn of Wotton, a new era seems to open up in the history of letter-writing as a fine art.

Very early in the eighteenth century, that mirror of the manners of the day, the famous *Spectator*, put in a plea for the observance of the promptings of nature. "I am more pleased," says Addison, "with a letter that is filled with touches of nature than of wit." This indeed is the key-note of the age that must be described as the best letter-writing period of English literature. It produced those masterpieces of artless art—of art so perfect that it looks precisely like nature—the letters of Pope. Censured with savage jealousy by his contemporaries, and looked on with suspicion by later critics, they were yet regarded by the writer himself with the fondest pride. Few famous letters have given rise to greater diversities of opinion. Whether produced

with too great care or written, as Pope would have us believe they were, on the spur of the moment, they remain charming examples of a polite art, and most delicately drawn pictures of a bygone day. We read them with delight for the sketches they give of the "teacup times of wood and hood," and of the men and women of fashion whom their writer so dearly loved; as well as for their easy style, their quaint old idioms, and their delicious touches of wit. Extreme naturalness is their distinguishing feature—a grace that was but little affected in Pope's period, and but little to be expected from so artificial a poet. Even the most high-flown compliments are paid without a suggestion of the stilted style of the times, and the most erudite and classical allusions arise so naturally from his own absorbing interest in his translations that they seem to come without the slightest effort from the poet's facile pen.

"Our general taste in England is for epigram, and it is a Gothic taste," so said Addison; but his reflections have not cured the nation of its fancy for a pointed and incisive style. In this quality Pope's letters display special excellence, so that it seems safe to prophesy for them a permanent place in the highest rank. It must, we fear, be reluctantly admitted that Mr. Elwin has succeeded in demonstrating that Pope's letters were composed as essays in an elaborate art, by an author who looked steadily beyond his correspondent to the printing press and the judgment of posterity.

The same period produced another eminent writer of letters, whose name is a commonplace of the students of correspondence. The letters of Lady Mary Wortley Montagu, the keen wit and woman of fashion—the "dirty little thing" of Walpole's prejudiced description—and the friend and enemy by turns of the poet of Twickenham, do not require at our hands any full description. They are vivid and clever; they give lively descriptions of scenes and people; still, clever as they are in themselves, they fail to convey a wholly pleasant ideal of the woman who wrote them, for their

touch is hard and their tone is often harsh and unwomanly. Vanity and caprice too frequently obtrude themselves, although largely counterbalanced by the writer's vigorous sense and masculine courage. Lady Mary's letters, however, on the whole, are considerably inferior to the letters of Madame de Sévigné in all that gives charm to correspondence. If it be conceded that she is the first of English female letter-writers, her famous French rival must rank as first amongst the women of all nations, for she excels in exquisite charm, in ease, grace, freshness, and sparkle, as well as in the revelation of a rich and essentially feminine nature. Her letters, says a recent writer, "sparkle with French *esprit* and spontaneous gaiety of heart; and their writer is scarce anywhere quite equalled in the delicate *finesse* with which, in a few careless rapid words, she flings off a scrap of light narrative, dashes in a little graceful picture, or points a dramatic situation. Above all remarkable is the lightly-moved and ever active sympathy which keeps her exquisitely *en rapport* with the interest of whatever may be passing before her." It is to her overmastering love for her "infinitely dear child," Madame de Grignan, that posterity owes the greater portion of the letters that have given her immortal fame. There is not one single touch of studied art in any of them, for she was herself entirely unconscious of her rare gift, and kept no copies of her matchless "conversations in writing." Of her correspondents, Bussy Rabutin alone knew the full value of these delightful letters; but as soon as even an imperfect and garbled edition of them appeared, the whole literary world recognized their worth, and from that time the cultivated and charming Frenchwoman has been regarded, as Mackintosh says, in the light of "an immortal writer."

Addison says that in writing we look to men for gravity and to women for vivacity, and this may perhaps explain the remarkable excellence attained in correspondence by so many Frenchwomen, whose touch is proverbially light and whose tact almost

amounts to genius. For among the varied requirements of a good letter-writer tact is one of the first essentials. To know when to pass lightly from an exhausted topic, to discern how much elaboration a slight subject may bear without strain, is an all-important element of success; and it is for this merit that a writer in the *Quarterly* awards the highest praise to Cicero: "He never bores his readers, even when most diffuse." The same may be said of the inimitable Madame de Sévigné; and also of the famous letter-writer who so ardently admired her style, Horace Walpole. The letters of this accomplished man of the world will possibly be found more acceptable to critics of a later generation than they were to some of the elder reviewers. Lord Macaulay, for example, complains of their palpable want of truth, and observes that, although they were *apparently* unstudied, the critical eye could see in them signs of great study and careful elaboration. But however great the effort may have been to obtain an appearance of ease, and often of deliberately commonplace style, the letters in which Horace Walpole described fashionable follies and the brilliant society of his day must always be valuable as finished cabinet pictures of a period that was full of literary, artistic, and social interest. And those wherein we learn more of his inner self and of his philosophy of life have a witty playfulness and friendly ease peculiar to themselves. His set was famous for the perfection to which they had brought the art of correspondence, and among his most distinguished friends was "the dear blind old woman," Madame du Deffand, who had turned her great talents almost entirely in this direction. Walpole, who could be severe enough in his criticisms, had pronounced her letters to the great Voltaire "charming;" and the correspondence is indeed a favourable specimen of sustained animation and freshness on the lady's part, and of scholarly power and graceful mockery on the part of Voltaire. A somewhat pathetic interest attaches to her letters of a later and sadder age, addressed to Walpole when he

was fifty and she was seventy years old. In them the witty, wearied woman of the world displays a passionate desire for love and tenderness from the icy-hearted lord of Strawberry Hill. This makes her dictated correspondence sorrowful enough reading, and rendered it somewhat exasperating to the recipient, who had no genius for such passionate demonstrations. In the darkened and lonely age of this clever and fascinating woman—probably the wittiest woman that ever lived—we find an exception to the maxim of Rochefoucauld, that women are seldom moved by friendship, because, having known love, they find its delights insipid. She who had all through her brilliant life been haunted by a sense of the unreality of all affection yearned for some sign of it in the English friend she loved so well; and although his replies only display a bored indifference to her feelings, however much respect he might feel for her *esprit*, it is hard to read her touching letters without being moved to pity for the untimely profession of a passionate friendship. Yet the edge of one's pity is apt to get blunted when one recalls Mr. George Saintsbury's judgment that "she was thoroughly unamiable, purely selfish, jealous, spiteful, destitute of humour, if full of wit."

Walpole's "twin wives," the Miss Berrys, whose fortunate fate it was to be the chosen friends of the most famous men of their day, knew better how to keep the high place which their sympathetic and receptive intelligence had won for them in Walpole's calm affections. In their published correspondence we have pleasant descriptions of the society they moved in; and if we are sometimes made unpleasantly aware that the Miss Berrys regarded good birth and breeding as the only passport to their interest and regard, we must remember that this was one of the few prejudices they entertained. The rare gift of fascination, which those women possessed in a remarkable degree, is probably of all graces the most evanescent, and does not necessarily fix itself in literary form. Hence we ought not perhaps to be disappointed with the letters, where we see as

little evidence of it as of the intellectual power which made Madame de Staël affirm that one of the Miss Berrys was "by far the cleverest woman in England." Perhaps there was little in their circumstances to call out great powers of letter-writing, for they were adored by their correspondents; and it has been said that the best letters of both Madame de Sévigné and Madame du Deffand were drawn from them by the keen consciousnes of ill-requited love, in one case by a cold and unsympathetic daughter, and in the other by a harsh and over-fastidious friend.

This somewhat fanciful way of accounting for the excellence of these particular specimens of good feminine letters will not, however, explain the charm of Madame de Staël's limpid and thoughtful style. Without apparent effort to please or parade of cleverness, the force of intellect and clear judgment in this distinguished woman infused into her letters remarkable beauty, from the age of fifteen when she corresponded with Rousseau, down to the end of her life, when those who vainly tried to convey a distinct sense of their simple force could only say, "It is her thought that is the essence of her style."

And again, her illustrious countrywoman, Madame de Maintenon, wrote so effectively that on a first reading of her letters, Walpole declared that he so far fell in love with her, as to feel jealous for the celebrity of his first favourite, Madame de Sévigné. Her correspondence, which is voluminous and important, lacks the charm of Madame de Sévigné, but displays great intellectual power. Mademoiselle Aissé and Mademoiselle de Lespinasse (contemporaries of Madame du Deffand), Eugénie de Guérin, Madame de Genlis, and many other names will occur to those familiar with French social history, as having shed lustre on Letters. A letter by Madame de Genlis, written when she was a girl of seventeen, so fascinated the Count de Genlis, into whose hands it fell, that on the strength of its cleverness and grace, he offered her his hand and fortune; even as the famous little letter of

Charlotte of Mecklenburg-Strelitz won for her the love of our English George III., and as the witty letter of Madame de Staël to Monsieur de Fontenelle first caused her brilliant talents to be discovered.

It would appear that the art of writing a good letter is the birthright of Frenchwomen, for we find but few eminent correspondents among their countrymen. The once famous letters of Fénélon, the fine productions of Voltaire, Diderot, and Galiani, and in recent days the polished but somewhat artificial letters "To an Unknown Lady," by Prosper Mérimée, are probably the chief exceptions. On the other hand, the literary history of our own country is rich in examples. Although Swift, in editing Sir William Temple's Letters, which were then regarded as the most elegant specimens in the language, regretted our national poverty in this respect, the generation that succeeded the learned Dean was destined to reverse his judgment, and to leave on record vast numbers of letters whose grace and style soon caused complete oblivion of the elegant epistles of Sir William. Swift himself shews in his best known letters great force and grasp, if not beauty, of style. Both Thackeray and Forster have dwelt with delight on the exquisite tenderness of his private letters to Stella, and the less loving but still charming epistles he sent to Vanessa. Thackeray has also done much for the memory of Steele, the careless and fascinating spendthrift, whose letters to his wife are full of playful humour and deep affection, and display in a kindly light his chivalry and his generous soul. In a widely different manner do the letters of Gray, whether learned or merely literary, delight all readers. His great knowledge and his faultless style have placed him amongst the very first of English epistolary writers; although there is a chill perfection in the tone, which has made some minds incline to the belief that with all his delicate finish his fame is more that of an essayist than of a letter-writer. There can be little doubt that his letters are far surpassed by those of Cowper, whose very quiet life was so restricted in its actual experiences that only his own peculiar

genius could have recommended it to general interest. "A vein of playful irony mingled with the most sublime simplicity" is the best description of the peculiar characteristic of his letters. Although it has been said that simplicity must repose on art that has become nature, yet no critic has yet arisen to find one fault, either of artificial effort or self-consciousness, in the fresh and healthy tone of these letters. They preserve pleasant pictures of the quiet life of the cultured scholar, whose days were so sadly clouded by heavy affliction, and whose earnest piety breathes through all his works, even when he was most distressed, while his grace and wit give a charm that is almost unique to those written in his happier days.

The few letters left us by another poet, Oliver Goldsmith, possess very attractive elements in their simplicity and their sadness. Among the letters of Goldsmith may be noted in particular one addressed to his Irish relations, unspeakably touching in its appeal for affection and remembrance. Few persons could read it and remain unmoved, so straight from his aching heart issues the pathetic utterance.

The hasty generalization which asserts that the best poet is the best letter-writer, would certainly seem well founded when one considers the long list of Englishmen that are celebrated both for their poems and their letters. As we have seen in mediæval times, in the case of Petrarch, for example, the two arts were often excelled in by the same writer; and modern times furnish us with many more instances. Shelley's letters are amongst the very best of English compositions, and have scarcely received the full meed of praise due to their classic purity of style and their beautiful thoughts. In them the fearless nobility of his nature shines out clearly. The trusting affection he lavishes on those he loves, renders Gilfillan's description of him as "the eternal child" strangely suited to his gifted nature, while the ardent hopefulness of youth seemed indeed imperishable within his breast. To Keats, whose name is naturally associated with Shelley's, the

same praise cannot be given. Though his letters are full of true poetic feeling, they are disappointing in style and do not add to his fame. The letters of Burns are excellent; simple in style and entirely truthful in feeling, free from any thought of pleasing the public eye, and full of poetic charm. Charles Lamb, whose humour seemed to be most spontaneous, wrote letters as he wrote essays, with infinite charm and with an appearance of the most simple ease. It is hard to agree with the critic who found in Lamb's letters signs of laboured effort. Byron's letters were famous in their day, but their restless brilliancy is their chief characteristic, and they assuredly do not shew him at his best. Scott, Southey, Wordsworth, and many other poets attained less eminence in letter-writing. Perhaps they did not care to try to excel.

Among Englishwomen there have been many whose letters, if not of the first order of excellence, make pleasant reading and convey a favourable impression of the general culture of our countrywomen. The gentle and kindly old author, Samuel Richardson, gathered round him a group of clever and charming girls, whose names in later life were not unknown to their contemporaries, and are not now entirely forgotten. The charming Hester Mulso was one of them; and when her girlish days of adoring the author of *Pamela* were past, she developed, as Mrs. Chapone, into a somewhat severe matron, whose letters to a young lady were favourite reading with our grandmothers. Mrs. Delany and her sister, who were among Richardson's friends, have left letters which form one of the best known if not the most charming collections of old-time gossip. Mrs. Montague, famous for her feather hangings and the meetings at her house of the Blue Stocking Club, was also a letter-writer of some eminence. Mrs. Elizabeth Carter, the learned lady whose Greek and Latin studies brought her into correspondence with the great men of her day, left behind her a collection of letters, which, however, disclose but few touches of human nature and easy wit in their laboured style. Of

a different order are the sprightly and charming letters of Mrs. Hannah More, in which we have the artless delight of a young girl's first glimpse of London, and first raptures over meeting the distinguished men she had dreamt of in her quiet home. In these letters we follow her through her singularly happy life, and see her liked wherever she went, drawing out the best and tenderest side of the great Doctor, and winning compliments from all manner of people for her fresh and radiant happiness and her bright intelligence. The later letters also, where graver thoughts possess her mind, are pleasant reading, perhaps because there is a simple truthfulness in them and an unconscious fascination in the insight into the mind of a highly cultivated English gentlewoman who had retired from brilliant society and its attractions whilst in the height of her popularity, to devote herself to what she felt to be her highest duty.

In that most difficult branch of writing, the descriptive, our countrywomen have also been often singularly happy. The collection of letters by Mrs. Grant of Laggan, for example, written some sixty years since, still breathes much of the fragrance of her fresh mountain air. Other names will readily occur to the reader. It is now time for us to bring to a close this rapid survey of the history of letter-writing, contenting ourselves with having pointed to the chief examples, and wishing our readers every success in drawing inspiration from the sources we have indicated.

HINTS ON LETTER-WRITING.

THE ability to write a good letter is by no means a common accomplishment, even among educated people; why this should be so, it is not easy at first sight to discern. Part of the bad letter-writing must no doubt be charged on sheer carelessness; many people never taking the time or trouble to compose and write a letter properly. But the larger portion must probably be attributed to want of proficiency in those subsidiary arts, on which the art of letter-writing depends.

Four things may be said to be absolutely necessary to the production of a good letter:—

(1). Suitable matter.
(2). Correct grammar.
(3). Appropriate style.
(4). Legible writing.

To start with, the writer must have "something to say" which is worth saying; and this, when once obtained, must be expressed in a grammatical and otherwise suitable form, and set forth in a legible hand. This is really about the sum of the necessary requirements. Many people, however, labour under the idea that the chief thing in writing is to express themselves in high-sounding phraseology. This is, of course, an egregious mistake. What is wanted to be done is simply this: to communicate to our correspondent in writing what we should wish to say to him if he were present. In taking up your pen, therefore, do not lay aside the natural qualities belonging to you, and assume the rôle of a "fine writer." Be yourself. Polish your style somewhat, and of course remove the common defects of conversational form; but firmly refrain from

any attempt to employ long words or unusual forms of expression. Call a spade a spade, and not "an agricultural implement." Do not follow the example of the M.P., who asked a witness before a committee, "What is the ordinary beverage of the industrial population in your locality?" when he wanted to know what the working people in the witness's district commonly drank. Mr. Punch has ridiculed this affectation very effectively, in the announcement that "the animal of the canine species has returned to the rejected substance, and the porcine pachyderm after ablution to volution in lutulent matter!" Be natural—not artificial. Write as you would speak. Let the novelty of your ideas, rather than the eccentricity of your style, bespeak the attention of your reader.

Letters may be roughly classified in three divisions:

(1). Familiar letters.
(2). Business letters.
(3). Literary letters.

And the styles in which we express our ideas should vary according as the communication we are writing is of one or other of these three kinds.

In familiar correspondence between friend and friend, the matter is most usually of a narrative order. In such cases we should express ourselves naturally, clearly, and much in the same way as we should if actually talking to our correspondent. If this rule be followed we shall rarely weary him. Forbear writing very long letters unless the circumstances of the case warrant it; even letters of but moderate length should not be written too frequently, or without adequate cause. One must look at the letter from one's correspondent's point of view no less than from one's own position.

Letters of a *Business* character should be briefer and more concise than Familiar letters. The diffuse conversational style is out of place here, and although it is not necessary to be *telegraphically* curt, the writer ought to lop off all redundant, roundabout words and phrases, and go straight to the point. In business,

remember "time is money," and set forth your statements in such form and arrangement that your correspondent may seize your meaning in the shortest space of time. If you require him to answer a series of questions, do not scatter them throughout the letter, but gather them together in one place, and number each, so that he may be able to reply without being obliged to write them all over again.

In all letters, but especially in business letters, facts and figures must be accurately stated. Make sure of the right *address*, both your own and your correspondent's. Make sure of the right *date*. When you use "to-morrow" or "yesterday," or "this evening," insert the name of the day you mean; your correspondent may note your date, and your date may be accurate, but he may easily forget that your letter has taken a day to reach him, and thus give to your "to-morrow" a meaning you do not intend, or he may mistake the date. By inserting the day (Wednesday, or otherwise,) you keep everybody right.

A long letter, especially one of a business character should be broken up into paragraphs and placed under appropriate heads. By doing this, your correspondent will be able to understand and to refer to it with greater facility. Nothing is more annoying than to be compelled to wade through a mass of epistolary matter in order to find something which we know it to contain. Put your correspondent in a position to lay his finger on the point at once. If your writing occupies more than one sheet, or even if it extend to more than two pages of note paper, each side or page should be numbered. Long letters are best written on quarto or foolscap paper, with a good margin at the left hand, in which the headings may be placed if thought desirable. This allows your correspondent room for annotation, and is a very great convenience.

Never sit down to write a long or important letter without having fixed on a plan or arrangement. Before you begin, settle clearly in your own mind the matters you intend to write about, and what you intend to say

about them. This is not an easy task for inexperienced people at first, but a little practice will give facility. Although somewhat paradoxical, it is nevertheless true, that long letters are often easier to write than short ones, the reason being, that to condense what we have to say, and to omit unimportant details, requires a considerable expenditure of time and skill.

It is a good plan to set down upon paper a list of matters to be mentioned. Arrange the whole in proper order, separating those which are dissimilar and grouping together such as are alike in nature.

Letters are often written between men interested in science or literature. Such letters are of a higher class than either of the two classes already mentioned. They are more in the nature of literary than epistolary efforts, although they may not at the moment be intended for the public eye. The rules of formal literary composition apply to these with greater force, perhaps, than to the two former kinds. In all three, however, the fundamental rules of composition and style must be observed; and accordingly we devote the following section to their treatment.

In borrowing a phrase or passage from an author, be careful to quote the exact words, and see to it that your application does no violence to the context you have borrowed them from—unless, of course, you obviously propose a new application of them for humorous effect. An incorrect quotation misrepresents an author if he be dead, libels him if he be living. A more gross injustice still is to ascribe to one man the sentiments expressed by another, as is sometimes done by speakers and writers in haste or carelessness, or through fickleness of memory. When uncertain of the phrase it is desired to quote, or its authorship, neither should be given; unless it can be verified before putting pen to paper. If this cannot be done, a paraphrase will convey the general idea, and a candid statement should be made that the writer is in doubt as to the authorship of the passage referred to. Quotations, in order to impress, should be novel. Some, used daily by literary scribblers

and beginners, have done duty for ages, and in spite of their hoary appearance, their sententiousness, and truth, have by familiarity bred contempt. On the other hand, brand-new quotations, or such as have been resuscitated from dead and forgotten works, should be employed but sparingly, lest it be thought that the writer is endeavouring to air his knowledge and research. The interlarding of compositions in one's own tongue with quotations from a foreign language is very offensive to people that do not understand them. A writer who indulges in this practice gains more credit for his conceit and vanity than for his learning, as a quotation may be got from a book of reference by one who has not a smattering of the language he professes to understand.

An affected idea prevails amongst many persons of education, that it is evidence of vulgarity to write in neat and legible characters. They therefore inflict upon their correspondents a style of penmanship which it is difficult and sometimes impossible to decipher. Writers of this class disgrace themselves and insult the receivers of their communications. This statement needs no argument to a well-informed and reasonable mind. When we write, we should remember that someone is to read and understand. The handwriting should be as plain as the meaning of the words employed. Think before writing, and, having written, let the words stand without emendation; and, above all, let your signature be bold and legible, not a mystical, slovenly scrawl.

Never cross a letter; seldom add a postscript. Do not categorically repeat questions which you are required to answer, unless in business letters of an extremely formal nature, or letters on legal matters. If you speak of yourself in the third person, do so throughout the note; do not change from the third to the first person. If your letter contains an important enclosure, it should be sealed with wax. If it be of an exceptionally important nature, you ought to send it registered. Should its purport relate to your *own business exclusively*, and a

reply be necessary, a stamped addressed envelope should be enclosed, ***but not otherwise.***

The address of the writer of a letter, followed by the date, should be clearly set forth in the top right-hand corner of the first page. A little below it, to the left, should be the salutation, as "Sir," "Dear Sir," or "Madam." Below the salutation, a little to the right, the body of the letter should begin, the first word being placed under the last of the salutation. The concluding lines should form distinct paragraphs, each a little to the right of the other, thus:

"I am,
Dear Sir,
Yours truly,
THOMAS MARTIN;"

the first paragraph ("I am,") beginning midway between the left and right edges of the page. The name of the person to whom the letter is addressed is generally placed below the writer's signature, to the left, and at a distance about double that of the space between the lines in the body of the letter; or it may be placed at the commencement of the letter above the salutation. In addressing a stranger, the proper salutation is "Sir," or "Madam," and the letter may be concluded "Yours obediently," "Your obedient servant," or "Yours respectfully." In addressing a business firm to whose partners you are not well known, use the salutation "Gentlemen," and conclude with "Yours truly," or "Yours faithfully;" "very" may be used before the adverb in each instance. Or, for variety, you may reverse the order: "Faithfully yours," "Very truly yours," &c. A clergyman can be addressed "Reverend Sir," "Reverend and Dear Sir," "Dear Sir," or "My Dear Sir," according to the terms of intimacy. In writing formally to superiors, it is proper to conclude with "I have the honour to be;" but the extremely formal endings of a century ago are quite gone out of use. "Your most obedient, most humble servant," wears the aspect of too profound obeisance, for the courtesy of our day. The style "Esq." is now appended

to the name of almost every person of respectability, although only members of Parliament, landowners and professional men have a right to it. Some persons having both a business and private address, are frequently styled "Mr." at the former, and "Esq." when approached in their private capacity. In the cases of persons of superior rank, and of Royalty and nobility, the forms of epistolary address are given at the end of this work.

COMPOSITION AND THE STRUCTURE OF SENTENCES.

WITH REMARKS ON POINTS OF STYLE.

COMPOSITION is the art of expressing thought by means of written language. Language consists of an immense number of groups of articulate sounds or words, which are represented to the eye by means of combinations of signs called letters. Words are the representatives of ideas, and when grouped together in the proper manner form sentences, expressing our thoughts and feelings.

The first thing that the composer has to do is to find his topic; the next is to make up his mind what he is going to say about it; he then proceeds to choose the proper language for conveying his meaning, the right names for the things he wishes to write about. All vulgarisms and slang expressions should be studiously avoided, and the writer should seek neither to resuscitate obsolete or forgotten terms, nor to coin new ones. He must use words in their recognised applications, without attempting to extend or to contract their meanings. Such meanings, it is to be remembered, are arrived at, or rather confirmed by common agreement; they are not attached to the words at the caprice

of any particular individual. If imperfectly acquainted with the signification of any word that he purposes using, the writer must turn to the dictionary and make sure that he is adopting the recognised usage.

Further, we must arrange our words in the right manner so that they shall exactly express the meaning that we intend to convey. Generally speaking, for every member of a sentence there is a right and a wrong position; and if the right position of any single member be not selected, the chances are that other members will be thrown out of their proper places, and that, even if the meaning be not confused, the expression will be rendered ineffective or even uncertain. Two rules, at least, must be observed. First—Every word or expression must be placed as near as possible to the other words or expressions that it is intended to affect. Second—Emphatic words should stand in emphatic positions; that is to say, at the beginning or at the end of the sentence.

To take an example or two: "The captain whispered something in Sir Roger's ear, that lasted till the opening of the fifth act." The exact meaning of Addison in this sentence is not quite clear. Grammatically, it may be (1) that the whispering lasted, or (2) that the something lasted, or (3) that Sir Roger's ear lasted, till the opening of the fifth act. More strictly, the last alternative; for the relative ought always to be placed as close as possible to its antecedent, that is, to the word to which it refers. Now the sentence is right up to "ear," were it not for the long clause that follows "ear." The verb "whispered" is immediately followed by "something," its object, and the sense is naturally extended by the next phrase "in Sir Roger's ear," indicating the direction that the whispering took. But the writer goes on to add a long clause, which necessitates some rearrangement of what would otherwise have been a perfectly arranged sentence. The simplest change is to take the antecedent down to the relative; for on the one hand the relative clause is too long to take up to the antecedent,

and on the other hand the phrase "in Sir Roger's ear" is so short that it does not sensibly disjoin the verb from its object. Rearrange thus: "The captain whispered in Sir Roger's ear something that lasted till the opening of the fifth act."

Another example: "The French nation is not consoled for the misfortunes which it has endured *by the incidental triumph of justice in Italy*." Now this reads as if the French nation had endured misfortunes in consequence of the incidental triumph of justice in Italy. But of course this meaning, suggested by the arrangement of the sentence, is not the meaning intended by the writer. What he means is that the French do not find consolation in the triumph of justice in Italy. The true sense is easily indicated by the true arrangement—by placing together the expressions intended to be thought of together: "The French nation is not consoled, *by the incidental triumph of justice in Italy*, for the misfortunes which it has endured." The original order might stand if the expression qualifying "misfortunes" were shortened—"for *its* misfortunes"; but "endured" at once attaches to itself the expression following it, and is thus misleading.

The effect of position as a means of attaining emphasis is readily comprehended. "*Two men* I honour, and *no third*"; the object of especial attention is set in the foreground, and the contrast is the last thing that the mind dwells on. The expression could not be more emphatically arranged. "My lord, his throat is cut; *that* I did for him;" the object "that" is placed foremost in order to stand close to the preceding statement to which it refers so pointedly. So also: "His passions and prejudices led him into a great error. *That error* he determined to recant." Similarly, "Add *virtue* to your faith" is plain and pointless; "*Virtue* add to your faith" is felt to be too violent a displacement; the true emphasis requires "Add to your faith *virtue*." Poetry takes advantage of emphatic placing more boldly than prose: "High rode in cloudless blue the moon"; Flashed all their sabres bare"; "Slowly and

sadly they laid him down"; "Home they brought her warrior dead."

Not only is it our duty to seek to express ourselves so that our readers may understand what we write; we are further bound to make it impossible for them to misunderstand us. To do this intelligently, however, implies a knowledge of what constitutes a sentence, and of the various forms which sentences assume. The mere rule-of-thumb notion that grows up in one's mind from reading and speaking may often be a very fair guide; but a sure knowledge can rest only on a technical understanding of the construction of the sentence.

A sentence is the statement of some complete meaning; as, "Columbus discovered America"; "I do not understand what he means by such conduct"; "Come here."

In every sentence, even the very simplest, there are at least two elements:—(1) Something spoken about, and (2) Something said about it. These two "somethings" are known as the "subject" and the "predicate."

Sentences are divided into three classes: (1) Simple, (2) Complex, (3) Compound.

A *Simple* sentence is one that contains only a single subject and a single predicate, with or without qualifications. "Columbus discovered America" is a simple sentence; it contains one subject, "Columbus," and one predicate, "discovered (America)," and not any more subjects or predicates.

A *Complex* sentence is one that contains a principal subject and a principal predicate and also a subordinate subject and predicate. "I do not understand what he means."—Principal subject, "I"; principal predicate, "do not understand (what he means)." Subordinate subject, "he"; subordinate predicate, "means (what)."

A *Compound* sentence consists of two or more simple or complex sentences united. "We treated him well, but he would not stay with us" (two simple sentences united). "Although we treated him well, he would not stay with

us; he longed to return to his old home" (a complex and a simple sentence united).

In every sentence, of whichever class, there ought to be one leading statement, obviously more important than the others, and supported by the others. Several sentences of co-ordinate importance may indeed be placed together, for one reason or another in the same compound sentence. But, generally, sentences of equal importance should stand separately by themselves. And subordinate matters that do not evidently support the main statement, have no right to appear in the same sentence with it. "Half the art of composition," it has been said, "consists in keeping the subordinate parts of the sentence in proper relation to the principal parts."

The subject and the predicate in the simplest form consist of a single word each:—"Fire burns," "it rains," "who knows?" Fire, it, who—are the subjects; burns, rains, knows—are the predicates.

The SUBJECT, in its typical form, is a *Noun*. But any substitute for a noun may be used as subject. For example:

1. A Pronoun; as "*It* is cold,"—"it" standing for the weather. "*It* burns," when everybody understands that we refer to the fire, gas, &c. "*Who* knows?"

2. An Infinitive; as "*To prevent* is better than to cure." "To prevent" is the same as "prevention."

3. A Noun clause; as, "*That we should prevent* is better than that we should cure." "That we should prevent" is the same as "prevention." The expression is used for a noun, but contains a subject and a predicate of its own ("we," "should prevent"), thus making the sentence *complex*.

The OBJECT, which in its typical form is also a noun, may assume any of these three other forms. And, indeed, in whatever part of a sentence a noun may appear, there may generally be substituted for it any of the forms now exemplified.

The PREDICATE may be self-contained, as when it is an intransitive verb—"fire *burns*;" or, it may be such as to lead one to expect something to follow it, as when it is a transitive verb—"Columbus *discovered* America." Columbus discovered—what? The answer gives the "object." But so important is the object, that it is treated as a third main part of the sentence, rather than as a mere modification of the predicate. In some cases the verb of the predicate is obviously incomplete, as in the following cases: "He *became* a soldier"; "He *grew* strong"; "He *seemed* of great strength"; "Our object *was* to effect a retreat"; or, "that everyone should obtain an equal share." Here the expressions—"a soldier" (noun), "strong" (adjective), "of great strength" (phrase), "to effect a retreat" (infinitive), and "that everyone should obtain an equal share" (noun clause), are regarded as complements of the verb; that is, they fill out or complete the meaning predicated.

The QUALIFICATIONS OF THE NOUN (as subject, object, or otherwise) are various:

1. The Adjective is the typical form; as, "The *Crimean* War," "A *prudent* man."

2. Noun in apposition; as, "Nelson, *the hero of Trafalgar*."

3. Preposition and Noun Phrase; as, "The war *in the Crimea*."

4. A Participle; as, "The war *carried on in the Crimea*."

5. An Adjective Clause; as, "The war *that was carried on in the Crimea* was a severe struggle." The expression "that was fought in the Crimea" is simply equivalent to an adjective ("Crimean") qualifying "war." As it contains subject and predicate of its own, the sentence thus becomes complex.

The QUALIFICATIONS OF THE VERB (whether used as Predicate or otherwise) are these:

1. The Adverb (the typical form); as, "He fought *bravely*."

2. The Adverbial Phrase; as, "He fought *with bravery*."

3. The Adverbial Clause; as, "He fought *as brave men fight.*" This last form makes the sentence *complex*; it introduces a subordinate subject ("brave men"), and a subordinate predicate ("fight"). At the same time the expression "as brave men fight," has precisely the same force as the adverb "bravely."

It is impossible, within our limits, to set forth all the forms, but those now given are the chief representatives, and whoever grasps the points that we have indicated will find no difficulty with such as we are compelled to leave unmentioned.

Modifying clauses, it will have been observed, generally take up more room in a sentence than the essential elements, the subject and predicate. The latter form the backbone of a sentence, however, and must regulate the position of their respective qualifications.

It may be added that the construction of sentences, like most other mental operations, becomes, after a time, a more or less mechanical task. To attain this happy facility, however, requires constant practice, and a close familiarity with the varied forms that sentences assume in the hands of our best writers.

It is, but a poor ambition, however, that does not seek to grace the page with forms of expression above the sober levels of plain statement. A reasonable admixture of figures of speech will constitute an ornament and a charm. The only caution requisite is—to keep a safe distance from extravagance. To wear a few ornaments is pleasing; to bedizen one's self with the contents of a jeweller's shop—like the pedlar preparing to pass the custom house—is a very different matter. The discovery of the golden mean must be left to the taste of each writer.

The only real trouble that is likely to arise in handling the figures of speech will be occasioned by the metaphor. The metaphor is useful, as being brief and effective without disarranging the structure of the sentence; but it takes its revenges. There is a pitfall called the mixed metaphor, which is to be very care-

fully avoided. Great writers—probably all writers, great and small—have fallen into it; but a fresh disaster is still ludicrous in the eyes of the beholder, however joyless in the view of the victim. Shakspeare has been much used as an example, because Hamlet talks of "taking arms against a sea of troubles." Now you can take arms, rationally, against an enemy that meets you in a shape that can be affected by arms; a regiment, for example. But if your enemy advance like the waves of the sea, then your arms are useless; you must build a dyke, like the Dutch. Hence, some commentators have proposed to read "a *siege* of troubles"—quite unnecessarily, however. When Addison took to writing poetry, he coined mixed metaphors as freely as he ever did in prose. Here is one:—

> "I *bridle in* my struggling muse with pain,
> That longs to *launch* into a bolder *strain*."

So eager is he to sing the glories of Marlborough's victories that he makes his muse a steed, a ship, and a musical instrument, all in a couple of lines! Sometimes the literal meaning is forgotten in the metaphorical meaning, and a mixture of metaphors is perpetrated. "Upon this style it is that these *perplexities* depend for their *illumination*." But "illumination" will not serve the turn. The electric light itself will not unravel a skein of silk. Perplexities are things that you must *disentangle*; and the writer should have been careful to say "for their *disentanglement*." A combination of metaphor and fact should always be avoided. The unlucky sentence, "Boyle was the *father of Chemistry*, and *brother to the Earl of Cork*" will appear ludicrous to all generations. The metaphorical and the literal relationship ought to have been kept separate.

TAUTOLOGY, or the repetition of the same sense in different words, is a very inelegant fault. It can be easily cured, however; by simply drawing your pen though the superfluous words. Professor Bain quotes from Swift: "In the Attic commonwealth, it was the *privilege* and *birthright* of every *citizen* and *poet*, to rail

aloud and *in public*." The meaning is pretty much the same as "it was the privilege of every citizen to rail in public." Professor Bain gives another example from Addison, where three successive clauses, forming a couple of lines, say the same thing three times over:

> "The dawn is overcast, the morning lowers,
> And heavily in clouds brings on the day."

But, although great names in literature may be quoted as using such objectionable features of style, they are to be regarded not as examples to follow, but as errors to shun. Such blemishes are beacons and buoys, and you run your boat on them under penalties.

The further study of the arts of style and of composition generally must be pursued in special manuals, the precepts of which ought to be diligently compared with the usage of our best authors.*

PUNCTUATION.

PUNCTUATION is the art of breaking up a sentence by means of points or stops, so as to indicate with greater clearness the connexion of the different parts. It separates from each other, more or less widely, members that are intended to be thought of in more or less close connexion, and it brings together such as are intended to be thought of together. Certain other meanings are also indicated.

The chief points or stops are: the period or full stop (.), the comma (,), the semi-colon (;), and the colon (:). The last is not very frequently used.

The most common of the other stops are: the interrogation (?); the exclamation (!); the parentheses or

* See COMPOSITION AND STYLE, (C. W. Deacon and Co., London.)

brackets ( ), or [ ] ; the dash (—); and the quotation points, or inverted commas (" .... ").

The proper use of the chief points is an important element in composition. Some writers, aware of this importance, but ignorant of the right application of each mark, use one for another with a frequency that is the more perplexing because each is misplaced. Others, unacquainted with their properties, think a profusion of dashes and parentheses will answer every purpose equally well, and their MSS. are exhibitions of extraordinary confusion. Were a printer to set up many a writer's sentences as pointed by the author, the appearance they would make in print would be somewhat startling. There are some, again, who think punctuation a thing of little or no importance, and a matter for the printer's attention only. This is a most absurd idea. Perhaps of the two evils, wrong punctuation and no punctuation at all, the latter is the smaller evil, because the reader may with a little care mentally punctuate as he proceeds; but stumbling over the obstacles of incorrect punctuation, he soon becomes wearied and disgusted in trying to make the ideas expressed intelligible. The omission of a single comma, or a comma misplaced, may entirely alter the intent and meaning of a sentence. It is not every one that can write with such clearness and precision as to be able to dispense with punctuation.

A correct system of punctuation, then, is not only important but essential. Perhaps the quickest and surest way to learn the art is by close observation when reading a book, magazine, or newspaper. Such compositions will furnish practical and repeated illustrations of the uses of the various stops, impressing more firmly and clearly upon the mind the rules that are here laid down on the subject.

THE PERIOD.

The period, or full stop, is simply a dot, thus (.).

1. Its principal use is to mark the end of a sentence. When you have written down a full and complete

statement, however long or short, place a period, or dot, at the end of it.

2. It is also used after abbreviations or contractions; as, M.P., K.C.B., Mr., Esq., Bart., vol., LL.D., Lond.

THE COLON.

The colon is formed of two dots, one under the other, thus (:). It may be used like the full stop, when the meaning of the words which it follows is in a sense complete, but it signifies that there is something immediately to come which tends to make the sense of the preceding sentence fuller or clearer. The closeness of the connexion of what follows with what goes before leads to the use of the colon, as being one degree less decisively separative than the period. The colon (succeeded by a dash) is nearly always used to introduce a quotation, a narrative, or a number of details. Thus, "The account of the disaster is as follows: —"; "The names of those present are given below:—"; "Mr. Gladstone said:—." The colon is now little used in other ways, the semi-colon being considered a sufficient break.

THE SEMI-COLON.

The semi-colon, thus (;), is used to indicate a greater break than is indicated by the comma, as "The genius making me no answer, I turned about to address myself to him a second time; but I found that he had left me."

In the following examples, commas *might* have been used for the semi-colons, but not so well: "the pride of wealth is contemptible; the pride of learning is pitiable; the pride of dignity is ridiculous; and the pride of bigotry is insupportable." "Philosophy asserts that Nature is unlimited in her operations; that she has inexhaustible stores in reserve; that knowledge will always be progressive; and that all future generations will continue to make discoveries of which we have not now the least idea."

The semi-colon is specially useful in marking off

from a principal clause, a following inference, apposition, opposition, reason, or explanation; as "Study to acquire the habit of thinking; no study is more important." "Agriculture is the foundation of manufactures; the productions of nature are the materials of art." "It was strange that he did not attend to the business personally; he was much interested in its success."

THE COMMA.

The comma, thus (,), is used to point the shorter divisions of a sentence, and to mark off subordinate expressions.

1. It marks off adverbial expressions standing in the beginning; as "*Early in the morning*, we set out to view the wreck;" "*As all preparations had now been made*, the general at once ordered the attack."

2. It marks off an expression standing in apposition to another, or otherwise adding a qualification; as "Wellington, *the victor of Waterloo*, afterwards became prime minister;" "The governor, *fearing a sudden attack*, hastened to secure his defences;" "The spy, *true to his trust*, refused to answer any questions."

When the qualification is limiting, or restrictive, no comma is admissible between it and its noun; as "A man *of greater ability* was needed;" "The boy *that we met on the bridge this morning* has not returned."

3. When the subject (or object, if standing first) is rather long, a comma should follow it, but not otherwise; as *The fact that you have forgotten all the circumstances of the case*, does not matter to me;" "*Why any one should trouble himself about such a thing*, I do not understand;" "*That the work of forming and perfecting the character is difficult*, is generally allowed."

4. It marks off a name of address, or a connective included in the sentence; as "*My son*, give me thine heart"; "In spite of all our efforts, *however*, we did not succeed;" "Why, *then*, did you do it, *John?*"

5. It separates co-ordinate words following each other; as "*Peter*, *Thomas*, *James*, and *John* were with me;" "I saw *Peter*, *Thomas*, *James*, and *John*;" Cæsar

came, saw, and *conquered;*" "The young officer, *strong, resolute,* and *fearless,* advanced steadily."

6. It also separates short sentences that are placed together in one sentence as being closely connected; as "The student was diligent, but he was not successful;" "The farmer went to market, sold cattle and produce, engaged new servants, and returned home early in the afternoon."

The delicacies of usage can be fully learned only from reading and observation and experience. Use too few, rather than too many, points.

THE LESS IMPORTANT MARKS.

The marks of PARENTHESIS are ( ). They are used to enclose an idea standing somewhat apart from the main subject, but serving to strengthen or enforce its argument. Coming as an interruption upon the train of thought, a parenthetical phrase should be used sparingly; it tends to mar the flow and beauty of the main sentence. By more care in composition it may generally be avoided without much difficulty. But sometimes it is very convenient. "If I am out half an hour for a walk, he will come to me, no matter how early in the day, carrying (very awkwardly, you may be sure) a little tray with a decanter of wine (not the Greek wine, but wine bought for me by himself) and a plateful of short-bread." "Lyndhurst was Lord Chancellor (not of England, but of Great Britain, as his biographer ought to know) for the third time under Sir R. Peel."

The DASH, thus (—), has several uses:—

1. It is used after a colon, as we have seen.

2. It is also used on less formal occasions, without the colon, especially to usher in an enumeration of particulars after a general statement; as, "The engineering college has three classes—the first for the higher branch of engineering, the second for secondary work, and the third for mechanical operations." "The workshops turn out all kinds of articles for government

use—military and engineering tools, agricultural implements, hand-pumps, sugar-mills, machinery of various kinds."

3. Two dashes are frequently used in place of parentheses; as, "With some misgivings on Ambrose's part, the two—since business hours were almost over—walked together to the Temple."

4. The dash is employed to indicate that the speaker or writer breaks off his subject; as, "It is impossible for you to maintain that in every case the advantage—but what is the use of further argument?"

5. The dash marks a consecutive series; as, "Macaulay's Hist. of England, chaps. i.—ix."

Generally, the dash is employed much too frequently, many writers hardly ever using any other sign except their printers provide the proper punctuation for them.

The mark of EXCLAMATION, thus (!), denotes surprise or admiration. "He will not go." This is a simple assertion, but when the mark of exclamation is put after it, the difference in the sense is at once obvious. "He will not go!" expresses not only the fact that he refuses to go, but surprise or indignation at the fact.

The mark of INTERROGATION (?) is placed at the end of a direct question, thus, "Where are you going?" Though the mark here were omitted, the construction of the sentence is such that it is known to be a question; but it might be followed by another sentence which when written is not of itself interrogative though intended as a question. "Where are you going? Into the garden." The latter sentence appears to be an answer to the question. "Where are you going? Into the garden?" Here the latter sentence is also a question, though the words are the same as before. In speaking, the speaker's voice and manner would show whether "Into the garden" were intended to be a question or an answer.

The HYPHEN is a very short horizontal line, thus (-). It is used to connect words, or parts of words, as in

dog-star, gas-meter. Dog and star are distinct words, which when thus joined form a compound word. The hyphen is also used in writing or printing, to connect the syllable of a word ending a line with the next syllable of the same word beginning the following line. In both writing and printing it is easy so to arrange the words of a line as to make the use of the hyphen seldom necessary. When several words are connected to form an adjective the hyphen is used, as, "The never-to-be-forgotten cruelty of Nero." Here "never-to-be-forgotten" is an adjective qualifying the noun "cruelty." But such a combination is very objectionable, and can always be easily avoided.

The mark of quotation consists of two pairs of commas placed thus, ("....."), one pair at the beginning and the other pair at the end of a quotation introduced into our own writing from another man's spoken or written words. A quotation may be given within a quotation, in which case two commas placed thus, ('....'), should mark the subsidiary quotation; as, he said "Let us not despise the trifles which may bring brilliant opportunities. Remember 'There is a tide in the affairs of men which taken at the flood leads on to fortune,' and he is wise who watches for it." Here are quoted the words of a speaker who himself quoted the words of a poetical author. The quotation mark must not be used when the sense only, and not the exact words of a speaker or author, is given: as, "The opinion has been expressed that Cleanliness is not far removed from Godliness." "Cleanliness is next to Godliness," is the exact quotation.

OTHER SIGNS AND MARKS.

The sign (¶) which is hardly ever used now, stands for *paragraph.* The sign (§) is used sometimes instead of the word *section.* The asterisk (*), dagger, (†), the double dagger(‡), and some others, are perfectly arbitrary signs, used to draw attention to a note, marked with a corresponding sign at the bottom of a page. Notes, as a

general rule, should be very sparingly used. Like parenthetical sentences, they generally contain matter which could have been embodied in one lucid whole. They obtrude upon the attention of the reader, divert his eye, and tax his patience.

When foreign words are used, which should be seldom, they should be underlined once, that being equivalent to italics in printing.

Instead of *and*, the sign & is frequently used, but the usage is to be condemned. To this sign is sometimes added the letter *c*, thus, &c. The *c* is an abbreviation of *cetera*, a Latin word meaning "the others," "the like," or "so on;" therefore &c. means "and the others," "and the like," or, "and so on."

The CARET, thus, (ʌ), is used to mark the place in a line where an omitted word or sentence is to be inserted. It has been called the blunder mark, and such it is undoubtedly. If due care and consideration be given to the formation of the sentence, and it be written with attention, occasion to use the caret will seldom arise.

A CAPITAL LETTER should be used to begin the first word of every paragraph, and of every sentence which follows a period; also at the beginning of all proper names, and of all adjectives derived from the names of countries or nations. The pronoun I is always written and printed as a capital; and a capital may be used at the beginning of any word which it is desirable specially to mark for the purpose of elucidating or emphasising the author's meaning.

BLUNDERS AND BLEMISHES.

A AND AN.—A is used before nouns beginning with a consonant or with a vowel that makes a consonant sound. It stands before Y when that letter is a consonant, as "a youth," "a yew-tree"; before long U, either preceded or not preceded by a silent h, as "a university," "a union," "a European," "a humour," "a humorist;" before ew, as "a ewe,' "a ewer," and before one, as "such a one."

An is used before a vowel, as "an episode," "an incident," "an understanding;" before silent h, as "an honour," "an heir," "an hostler," "an hour," "an honest man;" and before aspirated h, beginning words having the accent on the second syllable, as "an hotel," "an hydraulic engineer," "an historian." We say "a hero," but "an heroic action;" "a history," but "an historical account."

ADJECTIVES AND ADVERBS.—Adjectives and Adverbs must not be confounded. Adjectives qualify nouns; Adverbs modify verbs, adjectives, or other adverbs. An adjective is frequently joined with a verb to complete a statement regarding the subject: as "Flour feels SMOOTH;" "She appeared *timid*." It would be wrong to say, "Flour feels *smoothly*." "He was *exceeding* good," should be "He was EXCEEDINGLY good." "That dog looks *wonderful* sagacious," should be "That dog looks WONDERFULLY sagacious." "She *near* lost her life," should be "She NEARLY lost her life." "We are *like* to be reprimanded," should be "We are LIKELY," and so on. "I went to Paris *previous* to his coming," should be PREVIOUSLY. "*Agreeable* to my promise I now send," should be AGREEABLY. "*Conformable* to your instructions," should be CONFORMABLY.

When a verb is intransitive, that is, when its action does not pass on to an object, an adjective is used, as "The schoolmaster looked severe;" but when the same verb is transitive, that is, when the action passes on to an object, an adverb is used, as "The schoolmaster looked severely at him."

ADVERB, PLACE OF THE.—There is much carelessness displayed with regard to the placing of the adverb in a sentence. It should commonly come before adjectives and after verbs, but it may stand between the auxiliary and the verb, as "He was respectfully received by all."

The emphasis in pronouncing **only, wholly, rarely, fully,** and other words of a like kind is generally sufficient to show the speaker's meaning, and they are therefore thrown into a sentence without deliberation. "I *only gave* sixpence," should be "I GAVE ONLY sixpence." "They put their hands to the fire, and *only* found out their mistake when they had burned their fingers," should be "and found out their mistake ONLY when they had burned their fingers." In writing, which appeals to the eye, we ought to follow the rule, and put the adverb in its proper place.

Very common also is the misplacement of members of couples, such as **not only, but also.** "We *not only* find remains of towns in all parts of the country, *but also* of villas." This position of *not only* leads us to expect some verb to correspond with *find*. But the writer does not mean to contrast *finding* with doing anything else; what he intends is to contrast "remains of towns" and "remains of villas." He ought therefore to have placed the words *not only* and *but also* so as to point the contrast with precision; and, if he had done this, it would have led him to improve the order in other respects. Read: "In all parts of the country we find *not only* remains of towns *but also* remains of villas;" or, if you wish to avoid repetition of "remains," "we find remains *not only* of towns *but also* of villas."

ALONE, ONLY.—**Alone** is sometimes improperly used for **only. Alone** strictly means **by one's self.** "I love him *alone*," or "I love him *only*," is "I love him by himself, I love him and nobody else." But it is improper to say "It was *alone* by the help of James that the design could be carried out." This should be, "It was *only* by the help of James," or, with very nearly the same sense, "It was by help of James *alone*."

Alone, when it is to be taken with a **verb,** should always follow it, as "She was sitting *alone* on the terrace." This means "She was sitting on the terrace, *and there was nobody with her*." In "She *alone* was sitting on the terrace," the word **alone** has special reference to "she," implying that "She, *and no one else*, was sitting on the terrace." "She **only** was sitting on the terrace," should be avoided as ambiguous.

AM COME, HAVE COME.—The distinction is this: "I *am* come" rather points to my **being** here; "I *have* come" to my **having** come. "He *was* no sooner gone than I came," and "They *were* no sooner left than I came," should be "HAD no sooner."

Where the subject is not a person "be" is generally felt to be more appropriate: "The box *is* come," rather than "*has* come."

ANTI, ANTE.—**Anti** is a Greek word, meaning **against, opposed to; Ante** is a Latin word, meaning **before,** or **previous to.** Thus "Anti-papal," against or opposing popery; "Ante-room," a room before, or leading into, the principal apartment.

ARE REQUESTED, IT IS REQUESTED.—"Accounts *are requested* to be settled weekly," should be "IT IS REQUESTED that accounts be settled weekly." We request not things but persons. Similar expressions are very common, but ought to be scrupulously avoided.

AS, THAT, THAN.—"There is no beauty so permanent *as* cannot admit of decay," should be, "There is no beauty so permanent THAT (or THAT IT) cannot admit of decay."

"The man *as* we just met" ought to be "The man *that* we just met."

"This road is much shorter *as* that" ought to be "shorter *than* that."

BETWEEN, AMONG.—Between (from by twain) has reference to two objects. Among, to more than two. "I went between the (two) posts." "The prize money was divided equally among the crew."

"There was an extremely short interval *between* each flash." Say "*between every two* flashes," or simply "between flashes."

BUT WHAT, BUT THAT.—"He will never believe but *what* I have deceived him," should be "He will never believe but THAT."

COMPARATIVE AND SUPERLATIVE.—Better not say, "John is the *eldest* (or the *youngest*) of two children;" say, "the ELDER (or the YOUNGER)." Say "my brother is STOUTER than I" (*am* understood), not "is the *stoutest*." "Of two evils choose the LESS," not "*least*." Remember that these, and like phrases, imply comparison; therefore the comparative degree should be used.

Some writers show a tendency to break away from a strict observance of the comparative form. Thackeray says, "this court had been the *most magnificent of the two*." But ordinary writers should not imitate his licence.

When one individual or set is compared with another individual or set, the comparative must be used, as, "Sarah is *prettier* than her sisters." Here "Sarah" and "sisters" are opposed to each other; they belong to different sets or classes.

When a person, or thing, of one class, or kind, is compared with all others of the same class, or kind, either the superlative degree can be used, or the comparative with the word other attached; as "Kemble was *the greatest of* all tragedians;" or, "Kemble was *greater than* all *other* tragedians." "Kemble was greater than all tragedians" would be incorrect, for Kemble was himself a tragedian, and could not be greater than himself. "This newspaper has the *greatest* circulation of *any* in the kingdom," should be "the *greatest* circulation of *all* newspapers," or "a *greater* circulation *than* any *other*."

Such adjectives as extreme, correct, chief, complete, honest, universal, perfect supreme, true, full, empty, consummate,

right, wrong, and some others, logically admit of no comparative or superlative, as in themselves they express the highest degree. The sense of such comparative and superlative forms, when used, is "nearer or nearest to" the extreme position indicated by the adjective. "He is more *honest* than you suppose" means, "he is *nearer to being absolutely* honest," or "he is more scrupulously honest—or honest in more particular cases." Such adjectives should be but sparingly compared.

CONCEIVED.—"A letter *conceived* in the following terms" should be *expressed*.

CONJUNCTIONS.—Certain conjunctions and adverbs, and adjectives with adverbial sense implied, require certain conjunctions to follow them. Thus **whether, or,** as "*Whether* I be strong *or* weak." **Though, yet,** as "*Though* dead unto the world, *yet* living unto God." **Yet** may be omitted after **though,** as "*Though* lost to sight, (*yet*) to memory dear." **Both, and,** as "*Both* you *and* I heard it." **Either, or,** as "He will *either* call *or* write." **Neither, nor,** as "*Neither* you *nor* your brother saw me." **So that,** as "He is *so* ill, *that* he cannot speak." **Such, that,** as "*Such* is the weight of evidence against him, *that* no jury can acquit him." **As, as,** is used **affirmatively,** thus, "Hers is *as* large *as* yours." **So, as,** is used **negatively,** thus, "Mine is not *so* good *as* theirs."

Not is sometimes followed, by **nor,** as "He is not well educated, *nor* is he intelligent."

"I will not do it *without* you promise to come." Better, "UNLESS you promise."

"You or he *are* to be punished," should be, "You or he IS to be punished." "Neither you nor she *were* praised," should be, "Neither you nor she WAS praised." **Or** and **nor** being **disjunctive conjunctions,** that is, **separating words,** the verb must be in the singular number.

But should not be used for **than.** "No other THAN she," not "No other *but* she."

Whether should not be used more than once in a sentence. Thus "I have not heard whether he is alive or whether he is dead;" omit the second **whether.**

"I should not be surprised IF IT WERE so," not "I should not be surprised *but that it was* so."

That may be omitted after **verbs of telling, hearing,** and **knowing,** as "We know (*that*) we must die." When **that** is equivalent to **in order that,** it cannot be omitted; as "We eat that we may live."

CONJUNCTIONS, MISPLACEMENT OF.—Under "Order of Adverbs" we remarked on the misplacement of *not only, but also.* **Neither, nor** are also frequently misplaced in like manner. "He *neither* knew how to wait an opportunity *nor* to use it when he had it." The conjunctions ought to stand immediately

before the contrasted things: "He knew *neither* how to wait an opportunity *nor* how to use one when he had it." The misplacement not only is bad in itself, but leads to further looseness in other respects. "A variety of other articles, some of which had *neither* name *nor* were capable of description, lay in confusion about the room." This is very careless. They had *neither* name *nor*—what? Say, "which *neither* had name *nor* were capable of description."

EACH, EVERY, EITHER.—These words are commonly confounded, and care must be taken to distinguish between them. Each can be applied to two or any higher number of objects to signify every one of the number independently. Every requires more than two to be spoken of, and denotes all the persons or things taken separately. Either denotes one or the other of two, and should not be used to include both. "There was a steep bank on *either* side of the river;" it should be EACH. "We can walk on either side of the street," is correct; on the one side, or, if not on that, then on the other side. *Either* must never be applied to any one of more than two. Not *either* of three or more, but *any*, or *each*. In the phrase "I go to Paris every four years," every may be used, because four years is taken collectively as one period.

EAT, ATE.—"I *eat* (or am eating) the bread;" "I *ate* the bread;" "I have *eat* (or *eaten*) the bread." If the past participle form eat is used (instead of eaten), it must be pronounced et. Remember that the past tense ate is also pronounced et, and must be therefore carefully distinguised from the past participle form eat.

EFFLUVIA, EFFLUVIUM.—Never say, "An unpleasant *effluvia*;" it should be "An unpleasant EFFLUVIUM." Effluvia is the plural of the Latin word effluvium. Some Latin words which have been adopted into our language, as Memorandum, Encomium, form their plural by adding s to the singular; but the classical plurals, Memoranda, Encomia, are still used by some persons.

EQUALLY THE SAME.—"It is equally the same;" omit equally.

EXCEPT, UNLESS.—"I will write *except* I am prevented," should be, "I will write UNLESS."

EXPOSÉ.—This French word is commonly, but erroneously, used to mean an exposure of wrong doing. The word means an explanation of facts, a recital, a detail, as "a political exposé," "a financial exposé;" but it is perhaps too late to correct the error into which fashionable society has fallen.

FOR TO.—"I went *for to* see it;" omit **for**. "For to" is obsolete.

FURTHER AND FARTHER.—**Further** is commonly used to denote **quantity**, **farther** to denote **distance**; as, "*Further* supplies are urgently needed." "I have ridden *farther* than you."

H (THE LETTER).—**H** is not pronounced at the beginning of the words **hour, heir, herb, humour, hostler, honest, honour,** and their derivatives.

H is also silent after the letter **r**, as in **rheumatism, myrrh, rhetorician**. In words beginning with **wh, h** is pronounced as though the words began with **hw**, as in "when," "why," "where," "what" ("hwen," "hwy," "hwere," "hwat"). In **who, whole,** and their compounds the **h** is sounded and not the **w**.

Rigidly avoid the vulgarism of adding the sound of **h** to words of which it forms no part; or of omitting it in words to which it belongs.

HANDFUL, HANDFULS.—The plural of **handful, spoonful, spadeful, potful, glassful, cupful, mouthful,** and like words, is formed by adding **s** to the last syllable. There is an important difference between **spoonsful** (or *spoons-full*), and **spoonfuls**. "Two *spoonfuls* to be taken" means that twice the quantity the spoon will hold is to be taken; but "Two *spoonsful* to be taken" means that two separate spoons and the quantity each will contain are to be swallowed! **Spoonful** is an independent word, and forms its plural by adding **s** to the singular.

HENCE, THENCE, WHENCE do not require the preposition **from** before them. "From whence do you come?" should be "**Whence**," and so on. But the common usage is "*Whence* do you come *from*?"

IN, INTO, AT.—**In** denotes the place where a person or thing, whether at rest or in motion, is present, as "He is **in** the room;" "It is in the drawer;" "My son is in the navy;" "The children are playing **in** the garden."

Into denotes **entrance**, as "I went **into** the room;" "He plunged **into** the sea;" "He went **into** the militia."

At means by, near, and hence in. "He is **at** the door, **at** the gate, **at** school, **at** Edinburgh."

INDICATIVE MOOD, IMPERATIVE MOOD.—The **indicative mood** of one verb and the **imperative mood** of another should not be joined together. "I have no news to tell you, and Believe me, Yours sincerely." Leave out the **and**, and begin a fresh sentence.

LARGE ENOUGH, MARKED ENOUGH.—"*A large enough quantity*," "*A marked enough manner*," should be, "A QUANTITY

LARGE ENOUGH," "A MANNER MARKED ENOUGH." It is also common to say "a large quantity *enough*," "a marked manner, *enough*."

LATTER END.—I leave London in the latter end of the week;" omit latter.

LEARN AND TEACH.—"I am *learnt* geography," or "The schoolmaster *learns* me geography," should be "I am TAUGHT," or "The schoolmaster TEACHES me." We learn what we are taught.

LESS, FEWER.—Less refers to quantity, Fewer refers to number. "No man has *less* virtues," should be "No man has FEWER virtues."

LIKE.—"*What like* was he?" should be "*What* was he *like?*" "He had *like* to have lost his life," should be "He was very likely to lose his life," or "was in great danger of losing his life"; "he nearly lost his life."

MISTAKEN.—"If I am not mistaken." More elegantly, "If I mistake not."

MUTUAL.—*Mutual* friend" is very frequently used. It ought to be "*common* friend." "*Mutual* respect" is right, because it means that A respects B, and B respects A. But if C is A's friend, and also B's friend, there is no mutuality between A and B; C is their *common* friend.

NEED, NEEDS.—The terminal s of the third person singular of the verb to need is dropped, as "She need(s) not speak."

So, too, in the verb to dare (in the sense of to venture), as, "She *dare* not do it," meaning "She may not dare." But in the simple statement of the fact that she does not dare to do it, we write "She *dares* not." To dare (in the sense of to challenge, to defy) retains the s in the third person singular, as "A face that *dares* the heavens."

NEGLECT, NEGLIGENCE.—Neglect implies an act, negligence implies habit. "The *negligence* of this leaves us responsible," should be "The NEGLECT of this."

NEITHER.—Neither is the negative of either, denoting "not one and not the other," and relating to two persons or things considered separately. It is incorrect to say, "Neither of the *three*" (or more).

NEITHER, NOR.—When two singular subjects are connected by *neither, nor*, use a singular verb, "Neither *Jane* nor *Elizabeth* WAS (not WERE) present."

NONE.—None (as a pronoun) applies to both singular and

plural numbers, as "None *is* so blind as he who will not see," or "None *are* so blind as they who will not see." Originally, however, it is a singular word—*no-one*.

OBSERVANCE, OBSERVATION.—**Observance means keeping, obeying; Observation means noticing, remarking.** "The *observation* of the law," should be "The OBSERVANCE of the law;" "Our *observance* of Nature's beauties," should be "Our OBSERVATION."

ONE ANOTHER, EACH OTHER.—"They shot *one another*," is better expressed "They shot EACH OTHER," especially when only two are spoken of. "At some time or *another*," should be "At some time or OTHER," or, "At ONE time or ANOTHER."

OUGHT, AUGHT.—**Ought, a verb used in the present and past tenses only, implies obligation, being obliged or compelled; Aught (and also *ought*), a noun, is anything.** "For *ought* we have heard to the contrary," is not so common now as "For AUGHT (that is, for anything) we have heard."

PAST TENSE, PAST PARTICIPLE.—Avoid using the past tense for the past participle, or the past participle for the past tense, of strong verbs. The following corrections of common blunders should be noted:—"I DRANK," not "I *drunk*." "I BEGAN," not "I *begun*." "I RANG," not "I *rung*." "I RAN," not "I *run*." "I have TRODDEN," not "I have *trod*." "I have BEGUN," not "I have *began*." "I have WORN," not "I have *wore*." "I have CHOSEN," not "I have *chose*." "I have DRIVEN," not "I have *drove*." "I have SHAKEN," not "I have *shook*." "I have DRUNK," not "I have *drank*." "I have RUNG," not "I have *rang*." "I have FALLEN," not "I have *fell*." "I have RISEN," not "I have *rose*." "I have SPOKEN," not "I have *spoke*." "I have BROKEN," not "I have *broke*." "It has FROZEN," not "It has *froze*." "It BLEW," not "It *blowed*." "It has BLOWN," not "It has *blowed*." "It has FLOWN" (as a bird), not "It has *flowed*." "I have RIDDEN," not "I have *rode*."

The past tense and past participle of To **Hang** is **hanged** or **hung**. Say, "The man was **hanged** (on the gallows)," but "The coat was **hung** (on the hook)."

In those strong verbs which have **two** forms of the past participle, one the same as the past tense, and the other different, it is better to use the form that is distinguishable from the past tense, as in **forget, forgot, forgot** or **forgotten**. Of the two forms for the past participle, forgot and forgotten, use **forgotten**, as, "I have **forgotten**."

PLENTY, PLENTIFUL.—"Money was *plenty*," say "Money was PLENTIFUL." "He has **plenty** of money" is correct, meaning "He has a full, or adequate, supply of money."

PLUNGED DOWN.—"The dog plunged down into the water;" "He descended down the hill." Omit **down** in these and like sentences.

POSSESSIVE CASE.—Educated persons frequently make mistakes with regard to the **possessive** case. The **possessive singular** is formed by adding an **apostrophe** and **s** to the nominative case, as "The dog's paws." The **possessive plural** is formed by placing an **apostrophe** after the **s**, as "The dogs' paws." The possessive case of some words which end in **s**, **ss**, or **ce** is felt to be sufficiently expressed by an apostrophe alone, especially when the addition of the **s** brings together too many hissing sounds; as "Jesus' disciple," "for Francis' sake," "for kindness' sake," "for prudence' sake;" but we should say "The Prince's retinue," "For the Prince's sake." When the **nominative plural** ends in **s**, an **apostrophe** is added for the **possessive**, as "on angels' pinions." When two or more persons feel or possess the same thing jointly, the sign of the possessive is taken only by the last-named person, as "Thomas, William, and Henry's trepidation was great," "Peter, John, and Andrew's occupation was that of fishermen." When separate possession is to be expressed, each noun must have its own possessive sign, as "Harry's, Tom's, and Edward's toys." The last word is sometimes understood, as "St. Peter's." Here **church** is understood. It is correct to say, "A niece of my mother's," because the word **nieces** is to be understood after **mother's**, the full sentence being, "A niece of (or from among) my mother's nieces." This expression can be used even if my mother have only one niece.

It is correct but inelegant to say, "My wife's cousin's husband," rather express it, "The husband of my wife's cousin."

It is correct to say, "Do you like that hat of hers?"

Never write **her's** for **hers**, **their's** for **theirs**, **our's** for **ours**, **your's** or **yours'** for **yours**.

PREPOSITIONS GOVERN THE OBJECTIVE CASE.—"Between you and *I*," should be "Between you and ME."

Two prepositions should not govern **one objective**, unless there is an immediate connexion between them. "He was refused admission to, and forcibly ejected from, the house," should be, "He was refused admission to the house, and forcibly ejected from it."

PREPOSITIONS PROPER TO CERTAIN WORDS.—The prepositions proper to be used in connexion with certain words or phrases can be learnt only by carefully reading standard works, and tracing the logical meaning of each preposition. Thus we have "A prejudice **against**," "An aversion **to**," "A hatred **of**." "Conversant **with** men and things," and sometimes "**in** or **about** things," but not so frequently. We take "exception **against** a person," "exception **at** a thing," and "exception **to** a law or rule." "It is pendent **from**." "We are dependent **on**," "independent **of**." We "receive FROM," not *of*. "Derogatory *to*." "Different *to* that,"

should be "Different FROM that." "*In* respect *of* yourself," should be "WITH respect TO yourself." "There is necessity FOR," not *of*.

For a special list of such combinations, see page 75.

PREVENT.—"He was prevented coming." Insert *from*: "He was prevented *from* coming."

PRONOUNS.—"Let you and *I* go," should be "Let you and ME go." "Let them and *we* go," should be "Let them and US go." "Give me *them* flowers," should be "Give me THOSE flowers." "I mean *them* three," should be "I mean THOSE three."

"I am as strong as *him*," "I am younger than *her*," "He can write better than *me*," and such like, are in accordance with the idiomatic usage, although the strict grammar would require *he, she, I*.

So "It is *I*" is felt to be suitable to an occasion of dignity or special prominence of the speaker; but "It is *me*" is preferred on ordinary occasions.

The verb **to be** requires the pronoun joined to it to be in the same case as the pronoun asking the question. And so the nominative **I** requires the nominative **who**, and the objective **me** (or **him, her, us, you, them**) requires the objective **whom**. "*Whom* do you think I am?" should be "Who," and so on. "*Who* do they suppose me (or him, her, us, you, them,) to be?" should strictly be "WHOM?" but "who" is admitted on the ground of its greater directness and force.

"So *who* do you take me for?" "*Who* did you sell the horse to?" "Who" is felt to be more pointed than "whom?" "For whom" and "to whom" are far less effective, and nobody ever speaks or writes this combination except with a special eye to the grammatical rule that requires an objective form after a preposition. But "who" may be regarded as the objective of the interrogative "who?" as well as "whom." "*He* and *they* we have seen, but who are you?" should be HIM and THEM." "They executed *he* that had been condemned," should be "They executed HIM." "*He* who injures Minna, Brenda will never again look upon"—should be *him*. The formal order would be—"will never look upon *him*."

Always make it clear what you intend your pronouns to refer to. Don't use the same pronoun for two or more different things in the same sentence. "IT (the Norman Conquest) did not abolish the English language; but IT (the Norman Conquest) brought in a new language by ITS (the English language's) side, which for a while supplanted IT (the English language) as the language of polite intercourse, and which did not yield to the reviving elder speech till IT (the new language) had infected IT (the English language, the reviving elder speech) by the largest infusion that the vocabulary of one European tongue ever received from another." Here there are three distinct references of IT. So this: "The pedant assured HIS (the pedant's) patron that although HE (the pedant) could not divest the boy of the knowledge HE (the boy) had already imbibed,

unless HE (the patron) would empower HIM (the pedant) to disable HIS (the boy's) fingers, HE (the pedant) should endeavour, with God's help, to prevent HIS (the boy's) future improvement." HE refers to three different persons. This is very confusing, and ought to be carefully avoided.

Who is applied to persons, and **which** to inferior animals and inanimate things; but **which** must be used when one of two or more persons is to be distinguished, as, "**Which is the fortunate swain?**" "WHICH of these boys?" not "*who*." "The men *which* we met" should be "The men WHOM," or "THAT."

R (THE LETTER).—Be careful not be pronounce **r** as a termination to words ending with a vowel sound, as "draw*r* for "draw," "wind*er*s" for "windows," "idea*r*" for "idea."

Avoid also pronouncing **w** instead of **r** in some words beginning with the former as a silent letter, as in *w*iting, *w*ap, which should be (w)RIting, (w)RAp.

Do not say *arfter* for AFTER, *glarse* for GLASS, *libary* for LIBRARY, *puss* for PURSE, and so on.

RATHER, ISH.—The word **rather** and the termination **ish** have the same meaning, therefore such expressions as "Rather wettish," "Rather saltish," are tautological. Say either "wettish," or "rather wet;" "saltish," or "rather salt."

ROSE UP.—"He rose up early;" omit **up**.

SAYS I, I SAID.—Do not use the vulgarism, "Says I (to him);" "I SAID" is correct.

SELDOM OR EVER, SELDOM IF EVER.—Avoid saying, "I seldom *or ever* meet him." It should be, "I seldom IF EVER," or "I seldom OR NEVER."

SHRANK, SHRUNKEN.—**Shrank** is now rarely used as the past tense of **shrink**, and **shrunken** is obsolete as the past participle. The verb is now considered one of those which take the same form in the past tense and in the past participle, as:—

Shrink,	Shrunk,	Shrunk.
Seek,	Sought,	Sought.
Bring,	Brought,	Brought.

THAT FOR SO.—"The hurt was *that* painful it made him cry." Use "so"; "it was *so* painful that it made him cry."

THEN, THAT TIME.—"The *then* Government," is an awkward, but convenient, form, for "The Government of THAT TIME." It can sometimes be avoided without difficulty; as "the *then* governor, Sir John Robinson," which may easily be turned into "Sir John Robinson, (who was) then governor."

THESE KIND, THIS KIND.—"*These kind*," or "*those sort*," of persons or things should be "THIS KIND," or "THAT SORT."

The adjective must be singular, agreeing with "kind" or "sort," and not with "persons" or "things."

This and these refer to persons or things near, or last mentioned; that and those to persons or things more distant, either in place or time.

THINK FOR.—"You will hear more than you think for;" omit for.

THIS MUCH, THUS MUCH.—"*This* much is certain," should be, "THUS much," or "So much, is certain."

THROUGH, THROUGHOUT.—"He is famous *through* the country," should be "He is famous THROUGHOUT the country."

TO BE DRUNK, TO BE DRANK.—"One wine-glassful TO BE DRUNK after meals," not "One wine-glassful *to be drank* after meals."

TO FLEE, TO FLY.—To flee (from danger) has fled for its past tense, and for its past participle fled, as "I FLED from the scene."

To fly (as a bird) has flew in the past tense, and flown in the past participle, as "It flew," "The swallows have flown."

Fly may only be used for flee metaphorically, as "The wicked shall fly before the face of the Almighty." "The stream has over-flown," should be "The stream has over-FLOWED," for the verb to flow is regular in its past tense and past participle. Flown is the participle of the strong verb to Fly.

TO GO, TO HAVE GONE.—"I thought TO GO yesterday," not "I thought *to have gone*." Whatever time has elapsed since we thought, the idea then present in our mind was to go, and in recalling the circumstance it must still be considered as present.

If, however, we wish to speak of something relating to a time prior to that indicated in the past tense, we must use the perfect tense of the infinitive as "She appeared TO HAVE KNOWN a happier home."

We should say, "I expected TO MEET him," not "I expected *to have met* him." "We intended TO VISIT you," not "We intended *to have visited* you." "I hoped they would ARRIVE," not "I hoped they would *have arrived*." "I thought I should CATCH the bird," not "I thought I should *have caught* the bird."

TO LAY, TO LIE.—The transitive verb lay, and lay the past tense of the neuter verb lie, are often confounded. They are alike in spelling and sound, though different in meaning. To lie (down) has not the objective case placed after it, unless in connection with a preposition (on), as "I *lie* on the sofa." To lay must have an objective case after it, as "I *lay* a wager." We should say, "It LIES on the floor" not "It *lays* on the floor;" but a person LAYS,

not *lies*, a knife on the table, and a knife LIES, not *lays*, on the table. Lay being the past tense of To lie (down), we should say, "He LAY (that is, He was lying) on the bed;" and lain being its past participle, we must say, "He has lain on the bed." We can of course say "I lay myself down," "He laid himself down."

The present tense of the transitive verb To lay (wagers, snares, carpets, &c.) is:—

I lay.	We lay.
Thou layest.	Ye or you lay.
He lays.	They lay.

The past tense is:—

I laid.	We laid.
Thou laidest.	Ye or you laid.
He laid.	They laid.

Present Participle: Laying. Past Participle: Laid.

The present tense of the neuter verb To lie (anywhere, on anything, or for any time) is:—

I lie.	We lie.
Thou liest.	Ye or you lie.
He lies.	They lie.

The past tense is:—

I lay.	We lay.
Thou layest.	Ye or you lay.
He lays.	They lay.

Present Participle: Lying. Past Participle: Lain.

Do not forget that To lay means to do something; To lie signifies to be in a state of rest.

TO PURPOSE, TO PROPOSE; PROPOSAL, PROPOSITION.—A learned authority says that "When one of two expressions is susceptible of a different meaning, while the other admits of only one meaning, the one which is strictly unequivocal should be preferred." To purpose (for to intend) is better than to propose, which means also to offer for consideration or adoption; and proposal, for something offered or proposed, is better than proposition, which denotes also "something set forth," "a distinct statement of something as true," as a proposition in Euclid. We demonstrate a proposition, and reject a proposal.

TO RISE, TO RAISE.—These verbs should not be confounded.

Rise is to move or pass upward in any manner, as to "*rise* from bed," "rivers *rise*;" to increase in value, to improve in position or rank, as "stocks or prices *rise*," "politicians *rise*." "I *rise* (get up) early." "Wheat *rose* yesterday." "They have *risen* to honour."

Raise is to lift up, to exalt, to enhance, as "I *raise* the latch;" "He *raised* his servant;" "The terms were *raised*."

"The price of bread *rose* yesterday." "The bakers *raised* the price."

TO SEW, TO SOW.—Distinguish between To **sew** (with needle and thread), and to **sow** (to scatter seed), both pronounced **so**. "I sew a shirt," "I sewed a shirt," "I have sewed a shirt," "I sow wheat," "I sowed wheat," "I have sowed, or sown, wheat." "The field is sowed, or sown."

TO SIT, TO SET.—Observe the difference between these two verbs. To **sit**, means to occupy a seat, to perch, to hold a session (as magistrates and judges), thus, "I sit," "I sat," "I have sat."

To **set**, means to put, place, fix, or plant, as "I set seeds," "She has set seeds," "The table was set."

Never say "I *set* down" for "I SAT down," or "The hen is *setting*" for "The hen is SITTING."

TO SUMMON, SUMMONS.—Do not say "I shall *summons* him," but "I shall SUMMON him." To **summon** is the verb; **summons** the noun.

TRUTH, VERACITY.—**Truth** applies to a narrative, **veracity** to a person. "I mistrust the *truth* of this story;" "I mistrust the *veracity* (or *truthfulness*) of that man."

TWO NEGATIVES.—**Two negatives** are equal to an affirmative. "I cannot by no means consent to such a plan," signifies "I can by some means," being contrary to what is intended. "*No* inconsiderable gain" is "a considerable gain."

"No; that does not always happen, neither;" omit **neither**, or substitute **either** for it.

UNDENIABLE, UNEXCEPTIONABLE.—"My son has an *undeniable* character," should be, "My son has an UNEXCEPTIONABLE character." An **undeniable character** is a character which cannot be denied or disputed, whether good or bad.

VOCATION, AVOCATION.—Do not confound **vocation** and **avocation**. **Vocation** is employment, business; **avocation** is some pursuit or occupation which diverts or withdraws us from that business. Thus, "His vocation was watchmaking, his avocation gardening."

WAS, HAS BEEN.—In speaking of one dead, say "He WAS much respected," "He DID much good," not "He *has been* much respected," "He *has done* much good."

WAS HER, WERE SHE.—"If I *was her*, I would not consent." Better "If I WERE SHE."

WAS, WERE.—"You *was*," should not be used instead of "You WERE."

WHOLE, ENTIRE, TOTAL.—Whole refers to something of

which no part is wanting; Entire to that which is unbroken; Total to the sum or aggregate of numbers.

WILL HAVE EARNED, WILL EARN.—Say, "HE WILL HAVE EARNED a pension when his term of service is completed," not "He *will earn* a pension when his term of service is completed."

WILL, SHALL.—Will expresses intention or voluntary action; shall, for the most part, unwilling or forced action.

When the future is to be expressed without any emphasis, shall must be used after the first person, and will after the second and third: I shall go. Thou wilt go. He will go.

When the future is to be expressed with intention, authority, or determination, on the part of the speaker, will should be used after the first person, and shall after the second and third: I will go. Thou shalt go. He shall go.

If a sentence take the form of a prophecy or prediction, shall must be used, the compulsion arising from the course of events: as "The world shall be destroyed."

Always say, "SHALL I read?" not "*Will* I read." In appealing for one's decision, say: "*Will* you, or *shall* he, or *shall* they read?"

For mere futurity, without any special implication of resolution, say: *Shall* you read? *Will* he read?

Will or resolution on the part of the subject is expressed by *will*: I will go. Thou wilt go. He will go.

The Irishman, who is said to have exclaimed "I *will* drown, and nobody *shall* help me," really declared his resolution to drown, and to prevent anyone from helping him. His real meaning was—"I *shall* drown and nobody *will* help me"—circumstances force me to drown, and nobody is going to help me.

The use of would and should is guided by the same rules.

WRITES, WRITES TO.—"She writes him frequently," should be "She writes to him frequently."

RULES FOR DIVIDING WORDS INTO SYLLABLES.

A SYLLABLE is a whole word, or a part of a word, that is pronounced at one time, by a single effort or impulse of the voice.

1. A word consisting of a single syllable must not be divided; as *come, strength, flame.*

2. Words of more than one syllable are to be divided generally according to the pronunciation; as *com-mand, in-vent, pro-ceed, ex-er-cise, hope-less-ness, con-firm-a-tion, mis-er-a-ble, con-sti-tu-tion-al-ly.*

3. Separate compound words into the parts that compose them; as *pen-knife, ink-stand, rail-way, head-dress, foot-hold, spy-glass.*

4. Prefixes and endings may generally be taken apart from the root word; as *mis-take, pro-fess, com-ply, in-con-stant, look-ing, hop-ing, ex-tend-ed, sav-est, love-ly, tim-id, graph-ic, low-er, leaf-y.*

Where this separation cannot be effected with exactness, then divide the word as nearly as possible on this principle, while following the direction of Rule 2 above; as *temp-ter, pre-cious, vi-cious, cau-tious, mus-i-cian, as-pire, prompt-ed, par-tial, con-du-cive.*

5. Two vowels not forming a dipthong will necessarily fall to be divided; as, *tru-ant, di-et, tri-al.*

6. Two consonants coming together, and not both necessary to the first sound, are separated; as *flut-ter, dif-fer, sud-den, pup-py, star-ry, run-ning.* Such cases as *tri-fle, i-dle, a-ble, am-ple,* usually place with the final *le* the consonant preceding it.

USE OF PREPOSITIONS

IN CONNEXION WITH PARTICULAR WORDS,

Especially Verbs, or Words possessing Verb Force.

Abandoned *to*
Abate *of*
Abhorrence *of*
Abhorrent, *to, from*
Abide *in, at, with, by*
Abominable *to*
Abound *in, with*
Abridge *of, from*
Absent *from*
Abstain *from*
Abstinence *from*
Abut *on*
Accede *to*
Acceptable *to*
Access *to*
Accessory *to*
Accommodate *to, with*
Accompanied *by, with*
Accord (intrans.) *with*
Accord (trans.) *to*
Accordance *with*
According *to*
Account *of, for, to*
Accountable *to* (a person), *for* (a thing)
Accuse *of*
Acquaint *with*
Acquaintance *with*
Acquiesce *in*
Acquit *of*
Adapted *to*
Add *to*
Address *to*
Adept *in*
Adequate *to*
Adhere *to*
Adjacent *to*
Adjourn *to, at, for*
Adjudge *to*
Adjust *to*
Admonish *of, by, against*
Admission (access) *to*, (entrance) *into*
Admit *of, to*
Advantage *over, of*
Advise *of, to*
Advocate *for*
Affection *for*
Affinity *to, with, between*
Agree *with* (a person), *to* (a proposal), *upon* (things or conditions)
Agreeable *to*
Aim *at*
Alienate *from*
Allude *to*
Alteration *in*
Ambitious *of, to*
Amenable *to*
Analogous *to*
Analogy *to, with, between*
Angry *with* (a person), *at* (a thing)
Annex *to*
Animadvert *on, upon*
Answer *for, to*
Antecedent *to*
Antipathy *to, against, between*

Anxious *about, for, to* (do)
Apologize *to* (a person), *for* (some act)
Apology *to, for*
Appeal *from* (one) *to* (another), *for* (aid, justice)
Appertain *to*
Applicable *to*
Apply *to*
Apprehensive *of* (danger), *for* (one's life)
Appropriate *to*
Approve *of*
Argue *with* (one), *against, for* (a person or view), *on* (a subject)
Arraign *for* (treason)
Arrange *with* (one), *for* (something)
Array *with, in*
Arrive *at*
Ask *of* (a person, or one's health), *for* or *after* (a person, or thing), ask one *to* (a party)
Aspire *to*
Assent *to*
Assimilate *to*
Associate *with*
Assure *of*
Astonished *at*
Atone *for*
Attached *to*
Attain *to*
Attend *to*
Attentive *to*
Averse *to, from, for, towards*
Aversion *to, from*
Ballot *for*
Banish *from, to*
Banter (one) *for* (something)
Bare *of*
Bargain *for*
Battle *for*
Bear *upon, with*; bear witness *against, in favour of*
Beguile *of*
Believe *in, on*
Belong *to*
Bereave *of*
Bestow *on, upon*
Betray *to* (a person), *into* (a thing)
Betroth *to*
Bigoted *to* (opinions)
Bind *to*
Blame *for*
Blush *at* (one's vices), *for* (one)
Boast *of*
Border *on, upon*
Born *to* (good luck), *into* (the world), *of* (woman)
Bound *to, for* (London)
Brag *of*
Call *on, upon, at, for*
Capable *of*
Care *for, to*
Careful *of, for*
Careless *of, about*
Carp *at*
Catch *at*
Caution *against*
Certain *of*
Certify (one) *of* (a fact)
Change *for, with*
Charge *on*, or *against* (a person); charge (one) *with* (some act)
Clear (land) *of* (trees), (a man) *from* (debt), (a ship) *for* (action)
Coalesce *with*
Coincide, *with* (one) *in* (opinion)
Common *to* (several persons)
Commune *with*
Commit *to*
Communicate *to, with*
Compare *to, with*
Compatible *with*
Compliance *with*
Comply *with*
Composed *of*
Concede *to*
Conceive *of;* conceive (a purpose or ill-will) *against* (one)
Concerned *at, for*
Concur *with, in, on, to*
Condemn *to*
Condescend *to*
Conduce *to*
Confer (bestow) *on, upon*
Confer (consult) *with* (one) *on, upon* (a question)
Confide *in, to*

Conform *to*
Conformable *to*, *with*
Conformity *to*, *with*
Congenial *to*, *with*
Congratulate *on*, *upon*
Connect *with*
Conscious *of*
Consecrate *to*
Consent *to*
Consign *to*
Consist *of*, *in*, *with*
Consistent *with*
Consonant *to*, *with*
Consult *with*, *about*
Contend *with*, *against*, *for*
Contest *with*
Contiguous *with*
Contrast *with*
Contrary *to*
Conversant *in*, *with*, *about*
Convert *to*, *into*
Convict *of*
Convince *of*
Copy *from*, *after*
Correspond *to*, *with*
Correspondence *to*, *with*
Correspondent *to*
Covenant *with*, *for*
Cure *of*
Dash *against*, *upon*, *into*, *through*
Deal *in*, *by*, *with*
Debar *of*, *from*
Decide *on*, *upon*, *in favour of*, *against*
Defend *against*, *from*
Deficiency *of*
Deficient *in*
Defraud *of*
Demand *of*, *from*
Denounce *against* (a person); denounce (one) *for* (misconduct), *for* (a traitor)
Depend *on*, *upon*
Dependent *on*, *upon*
Deprive *of*
Derive *from*
Derogate *from*
Derogation *from*
Derogatory *to*
Descended *from*
Deserving *of*
Desirous *of*
Desist *from*
Despair *of*
Despoil *of*
Destined *to*
Destitute *of*
Detach *from*
Detract *from*
Deviate *from*
Devolve *on*, *upon*
Devote *to*
Dictate *to*
Die *of* (disease), *by* (sword, famine), *for* (one, or for some cause)
Differ *with* (a person) *in* (opinion), *from* (a person or thing), *in* (some quality)
Difference *between* (things), *in* (quality, &c.), *on* (questions)
Different *from*
Difficulty *in*, *concerning*
Diminish *from*
Diminution *of*
Disabled *from*
Disagree *with*, *to*
Disagreeable *to*
Disappointed *of* (a thing not obtained), *in* or *with* (a thing obtained)
Disapprove *of*
Discourage *from*
Discouragement *to*
Disengaged *from*
Disgusted *at*, *with*
Dislike *to*
Dismission *from*
Disparagement *to*
Dispense *with*
Dispose *of*, *to*, *for*
Dispute *with*, *between*, *among*
Dispossess *of*
Disqualify *for*, *from*
Disregard *of*
Dissatisfied *with*
Dissent *from*
Distinct *from*
Distinguish *from*, *between*
Distrustful *of*
Divested *of*

Divide *between* (two), *among* (more than two)
Dote *on*
Doubt *of*, *about*
Dwell *in*, *at*, *on*
Eager *in*, *for*, *after*
Embark *in*, *for*
Embellish *with*
Emerge *from*
Employ *in*, *on*, *upon*, *about*
Emulous *of*
Enamoured *of*
Encounter *with*
Encouragement *to*
Encroach *on*, *upon*
Endeared *to*
Endeavour *after*
Endowed *with*
Endued *with*
Engaged *in*, *with*, *for*
Enjoin *on*, *upon*
Enter *on*, *upon*, *into*
Entrance *on*, *upon*, *into*
Envious *of*, *at*
Equal *to*, *with*
Equivalent *to*
Espouse *to*
Estimated *at*
Estranged *from*
Exception *from*, *to*, *against*
Excluded *from*
Exclusive *of*
Expelled *from*
Expert *in*, *at*
Exposed *to*
Expressive *of*
Fall *under*, *on*, *upon*, *from*
Familiar *with*, *to*
Fawn *on*, *upon*
Fearful *of*
Feed *on*, *upon*
Fight *with*, *against*, *for*
Filled *with*
Fond *of*
Fondness *for*
Foreign *to*, *from*
Founded *on*, *upon*, *in* (truth)
Free *from* or *of* (faults), *of* (the City of London), *with* (money), *in* (conduct)
Friendly *to*
Frightened *at*
Frown *at*, *upon*
Fruitful *in*, *of*
Full *of*
Furnished *with*
Give *to*
Glad *of*, *at*
Glance *at*, *upon*
Glow *with*
Grapple *with*
Grateful *to* (a person), *for* a favour)
Greedy *of*, *after*
Grieve *at*, *for*
Guard *against*
Guilty *of*
Hanker *after*
Happen *to*, *on*
Healed *of*
Hinder *from*
Hiss *at*
Hold *in*, *of*, *from*
Ignorant *of*
Immersion *in*
Impatient *at*, *for*, *of*
Impenetrable *by*, *to*
Impervious *to*
Impose *on*, *upon*
Inaccessible *to*
Incapable *of*
Incentive *to*
Incorporate *into*, *with*
Inconsistent *with*
Inculcate *on*, *upon*
Independent *of*, *on*
Indifferent *to*
Indulge *with*, *in*
Indulgent *to*
Influence *over*, *with*, *on*
Inform *of*, *about*, *concerning*
Initiate *into*, *in*
Initiation *into*, *in*
Inquire *of*, *after*, *for*, *about*
Inroad *into*
Insensible *to*, *of*
Inseparable *from*
Insinuate *into*
Insist *on*, *upon*
Inspection *into*, *of*, *over*

Instruct *in*
Insult *over*
Intent *on, upon*
Interfere *with*
Intermeddle *with*
Intervene *between, in*
Intimate *with*
Introduce *into, in*
Intrude *on, upon, into*
Inured *to*
Invested *with*
Irritated *against, by* (a person) ; *at, by* (a thing)
Jealous *of*
Jeer *at*
Join *with, to*
Knock *at, on*
Known *to*
Laden *with*
Land *at*
Laugh *at*
Lean *on, upon, against*
Level *with*
Liberal *to, of*
Liken *to*
Live *in, at, with, on, upon*
Loaded *with*
Long *for, after*
Lord *over*
Made *of*
Marry *to, with*
Meddle *with*
Mediate *between*
Meditate *on, upon*
Meet *with*
Militate *against*
Mingle *with*
Minister *to*
Mistrustful *of*
Mix *with*
Necessary *to, for*
Need *of*
Neglectful *of*
Negociate *with*
Obedient *to*
Object *to, against*
Observant *of*
Observation *of*
Obtrude *on, upon*
Obvious *to*
Offend *against*
Offensive *to*
Offer *to*
Operate *on*
Opposite *to*
Overwhelmed *with, by*
Parcel *out, among*
Parley *with*
Part *from, with*
Partake *of*
Partial *to*
Partiality *to, for*
Participate *in, of*
Patient *with, of, under*
Pay *for*
Peculiar *to*
Penetrate *into, through*
Persevere *in*
Pertain *to*
Pitch *upon, on*
Play *on, upon, with*
Pleasant *to*
Pleased *with*
Plunge *into*
Possessed *of*
Pounce *on, upon*
Pour *on, upon, into*
Pray *for, with*
Predisposed *to*
Predominate *over, in*
Prefer *to, before, above*
Preferable *to*
Preference *to, over, above, before*
Prefix *to*
Prejudice *against*
Prejudicial *to*
Prepare *for*
Preserve *from, for*
Preside *over*
Press *on, upon*
Presume *on, upon*
Pretend *to*
Prevail *on, upon, with* (to persuade) *over, against* (to overcome)
Prevent *from*
Previous *to*
Prey *on, upon*
Prior *to*
Productive *of*
Profit *by*

Profitable *to*
Prone *to*
Pronounce *against* (a person), *on* (a thing)
Propose *to*
Protect (others) *from*, (ourselves) *against*
Protest *against*
Proud *of*
Provide *with*, *for*, *against*
Purge *of*, *from*
Pursuance *of*
Pursuant *to*
Quarrel *with*, *among*, *about*
Quarter *on*, *upon*
Questioned *on*, *upon*, *by*
Rail *at*, *on* (a person)
Reckon *on*, *upon*, *with*
Recline *on*, *upon*
Reconcile *to*, *with*
Recover *from*
Reduce *to*, *under*
Refer *to*
Reflect *on*, *upon*
Refrain *from*
Regard *for*, *to*
Regret *for*
Regular *in*
Rejoice *at*, *in*, *on account of*
Relate *to*
Release *from*
Relieve *from*
Relish *for*, *of*
Rely *on*, *upon*
Remain *in*, *at*
Remark *on*, *upon*
Remit *to*
Remonstrate *with* (a person), *against* (a thing), *for* (doing)
Remove *from*
Repent *of*
Repine *at*
Replete *with*
Repose *on*, *upon*
Repugnant *to*
Rescue *from*
Resemblance *to*, *between*
Resolve *on*, *upon*
Rest *in*, *at*, *on*, *upon*
Restore *to*, *from*
Restrain *from*
Retire *from*, *to*
Return *to*, *from*
Rich *in*
Rid *of*
Rob *of*
Rove *about*, *over*
Rub *against*
Rule *over*
Rush *against*, *on*, *upon*
Sated *with*
Satiate *with*
Saturate *with*
Save *from*
Seek *for*, *after*, *to*
Seize *on*, *upon*
Send *to*, *for*
Sensible *of*
Sick *of*
Significant *of*
Similar *to*
Sink *into*, *in*, *beneath*
Sit *on*, *upon*, *in*
Skilful *in*, *at*
Smile *at*, *on*, *upon*
Snap *at*
Snatch *at*
Sneer *at*
Solicitous *about*, *for*
Sorry *for*
Stay *in*, *at*, *with*
Stick *to*, *by*
Strip *of*
Strive *with*, *against*, *for*
Subject *to*
Submissive *to*
Submit *to*
Substitute *for*
Subtract *from*
Suitable *to*, *for*
Surprised *at*
Suspected *of*, *by*
Swerve *from*
Sympathize *with*
Taste *of* (a thing possessed), *for* (a thing desired or relished)
Tax *with*, *for*
Tend *to*, *towards*
Thankful *for*
Think *on*, *upon*, *of*, *about*

Thirst *after, for*
Touch *at, on, upon*
Transmit *to*
Triumph *over*
Troublesome *to*
True *to*
Trust *in, to*
Unison *with*
Unite *with, to*
Useful *for, to, in*
Value *on, upon*
Versed *in*
Vest *in* (a person), *with* (a thing)
Void *of*
Wait *on, upon, for, at*
Want *of*
Weary *of*
Weep *at, for*
Witness *of*
Worthy *of*
Yearn *towards, for*
Yield *to*
Yoke *with*
Zealous *for*

HOMONYMS:

WORDS HAVING THE SAME SOUND,* BUT DIFFERENT IN SPELLING AND MEANING.

v. Adds, *joins*
n. Adze, *an axe*

v. Ail, *to be ill*
n. Ale, *malt liquor*

n. Air, *one of the elements*
prep. Ere, *before*
adv. E'er, *ever*
n. Heir, *inheritor*

a. All, *everyone*
n. Awl, *a sharp tool*

n. Altar, *an erection for divine offerings*
v. Alter, *to make different*

n. Analyst, *one who analyses*
n. Annalist, *writer of annals*

n. Anchor, *of a ship*
n. Anker, *a liquid measure; a cask*

n. Ant, *an insect*
n. Aunt, *a father's or mother's sister*

prefix. Ante, *before*
prefix. Anti, *against*

n. Arc, *part of a circle*
n. Ark, *a chest; a large floating vessel*

n. Ascent, *going up; rising ground*
n. or v. Assent, *agree(ment)*

v. Ate, *did eat*
a. Eight, *twice four*

n. Auger, *a boring tool*
n. Augur, *a soothsayer*

n. Aught, *anything*
v. Ought, *should*

* Or very nearly the same sound.

n. August, *name of a month*
a. August, *noble*

a. Bad, *not good*
v. Bade, *did bid*

n. Bail, *a surety*
n. Bale, *a bundle of goods*

n. Ball, *a dance-entertainment*
n. Ball, *a round body*
v. Bawl, *to speak very loud*

a. Bare, *naked*
n. Bear, *an animal*
v. Bear, *to carry*

n. Bark, *dog's cry*
n. Bark, *outer rind of a tree*
n. Barque, *kind of ship*

a. Base, *mean*
n. Base, *the lower part*
n. Bass, *the lowest part of a tune*

v. Bate, *to lower (one's price)*
n. Bait, *an allurement*
v. Bait, *to prepare or offer an allurement*

n. Bay, *a colour; a tree*
n. Bey, *a governor; Turkish title*

v. Be, *to exist*
n. Bee, *an insect*

n. Beach, *the seashore*
n. Beech, *a tree*

n. Bean, *a plant*
part. Been, *of the verb "to be"*

v. Beat, *to strike*
n. Beet, *a plant*

n. Beau, *a coxcomb, a fop*
n. Bow, *an instrument to shoot arrows*

n. Beer, *malt liquor*
n. Bier, *a frame for bearing the dead*

n. Bell, *a sounding instrument*
n. Belle, *a fine young lady*

n. Berry, *a small fruit*
v. Bury, *to inter*

n. Birth, *coming into life*
n. Berth, *station or office (on board ship)*

v. Blew, *did blow*
a. Blue, *a colour*

n. Boar, *a male swine*
v. Bore, *to make a hole*

n. Board, *a thin plank*
n. Board, *maintenance in food for payment*
v. Bored, *did bore*

n. Bough, *a branch*
v. Bow, *to bend*

n. Boy, *a lad*
n. Buoy, *an anchor mark*

n. Brake, *a thicket*
v. Break, *to part or sever*

n. Bread, *food made of flour or meal*
part. Bred, *brought up*

v. Brews, *does brew*
v. Bruise, *to crush or hurt*

v. Broach, *to tap, to enter upon*
n. Brooch, *an ornamental pin*

n. Burrow, *a hole in the earth*
n. Borough, *an incorporated town*

conj. But, *only*
n. Butt, *a large cask*

v. Buy, *to purchase*
prep. By, *near*

v. Call, *to name*
n. Caul, *a membrane*

n. Cannon, *an engine of war*
n. Canon, *a law or rule*
n. Canon, *a church dignitary*

n. Cask, *a vessel*
n. Casque, *a helmet*

v. Cast, *to throw*
n. Caste, *a social class*

v. Cede, *to give up*
n. Seed, *part of a plant*

n. Ceiling, *covering of the inner roof*
v. Sealing, *pres. part. of "to seal"*

n. Cell, *a small close room*
v. Sell, *to dispose of*

n. Cellar, *a vault*
n. Seller, *one that sells*

n. Censer, *a vessel to burn incense in*
n. Censor, *a Roman officer; fault-finder*

n. Cent, *a copper coin*
n. Scent, *odour*
v. Sent, *did send*

v. Cere, *to cover with wax*
v. Sear, *to burn*
a. Sere, *withered; dry*
n. Seer, *a prophet; one that sees (into the future)*

a. Cereal, *relating to corn*
n. Serial, *a periodical publication (the parts following each other in a series)*

n. Cession, *surrender, giving up*
n. Session, *a sitting*

n. Check, *restraint*
n. Cheque, *a money order*

n. Choler, *anger, wrath*
n. Collar, *neck-band*

v. Cite, *to summon*
n. Sight, *perception*
n. Site, *situation*

n. Clause, *part of a sentence*
n. Claws, *nails of an animal*

v. Climb, *to ascend*
n. Clime, *climate*

a. Coarse, *not fine*
n. Course, *race*
n. Corse, *a dead body*

n. Complement, *the full number or quantity*
n. Compliment, *expression of appreciation, praise*

n. Concert, *a musical entertainment; agreement*
n. Consort, *a companion*

n. Cord, *a thin rope*
n. Chord, *a string of a musical instrument*

n. Core, *the central part*
n. Corps, *a body of men*

n. Counsel, *advice*
n. Council, *an assembly for consultation*

n. Cousin, *a relation*
v. Cozen, *to cheat*

v. Creak, *to make a harsh sound*
n. Creek, *a small inlet of the sea*

n. Crews, *sailors*
v. Cruise, *to sail about*

n. Currant, *a shrub and its fruit*
n. Current, *a stream*

v. Dam, *to keep back wa by raising a bank*
n. Dam, *a mother (of beasts)*
v. Damn, *to condemn, to curse*

n. Day, *twenty-four hours*
n. Dey, *a Moorish governor*

n. Days, *n.* Deys, } *plurals of the foregoing*
v. Daze, *to dazzle*

a. Dear, *costly*
n. Deer, *a forest animal*

n. Decease, *death*
n. Disease, *malady*

v. Demean, *to behave*
n. Demesne, *manor house and land adjacent*

n. Descent, *declivity*
n. Dissent, *disagreement*

v. Desert, *to forsake*
n. Dessert, *service of fruits, &c.*

n. Dew, *a vapour*
a. Due, *owing*

n. Die, *a stamp (in coining); a cube (in gaming, and in architecture)*
v. Die, *to lose life, to cease to exist*
v. Dye, *to stain, to colour (especially cloth materials)*

a. Divers, *several, many*
a. Diverse, *varied, turned aside*

n. Doe, *a female deer*
n. Dough, *unbaked paste*

n. Dose, *as much medicine as is taken at once*
v. Doze, *to slumber*

v. Done, *performed, completed*
n. Dun, *dull brown colour*

n. Draft, *a bill*
n. Draught, *a drink, &c.*

n. Dram, *a glass of spirits*
n. Drachm, *the eighth part of an ounce*

n. Ewe,
n. Yew,
pron. You, } *see* Yew

a. Fain, *eager, pleased, gladly*
n. Fane, *a temple*
v. Feign, *to dissemble, to pretend*

a. Faint, *languid*
n. Feint, *a pretence*

a. Fair, *beautiful, honest*
n. Fair, *a market*
n. Fare, *hire, diet*

n. Feat, *an exploit*
n. Feet, *plural of "foot"*

v. Find, *to discover*
v. Fined, *made to pay for breaking a rule or law*

n. Fir, *a tree*
n. Fur, *soft hair*

n. Flea, *an insect*
v. Flee, *to escape*

n. Flour, *ground wheat*
n. Flower, *the blossom of a plant*

n. Flue, *a passage (for smoke or heat)*
v. Flew, *did fly*

n. Fool, *senseless person*
a. Full, *opposite to empty*

a. Fore, *in front*
a. Four, *twice two*

n. Fort, *a fortified place*
n. Forte, *that in which one excels*

ad. Forth, *out, abroad*
a. Fourth, *numeral*

a. Foul, *unclean*
n. Fowl, *a bird*

v. Freeze, *to congeal*
n. Frieze, *coarse cloth; an architectural term*

n. Furs, *plural of "fur"*
n. Furze, *a shrub*

n. Gage, *a pledge*
v. Gauge, *to measure the contents of a cask*

n. Gait, *manner of walking*
n. Gate, *an entrance*

v. Gild, *to cover with gold*
n. Guild, *a society or union*

part. Gilt, *with gold*
n. Guilt, *wickedness*

n. Grate, *a fire-place*
a. Great, *large*

n. Groan, *a deep sigh*
v. Grown, *increased*

n. Guest, *a person entertained*
v. Guessed, *did guess*

n. Hair, *of the head*
n. Hare, *an animal*

a. Hale, *sound, robust*
n. Hail, *little masses of ice falling from the clouds*
v. Hail, *to call to*
intj. Hail, *a term of salutation*

n. Hall, *entrance of a house, a large room*
v. Haul, *to drag*

n. Hart, *an animal*
n. Heart, *the seat of life*

v. Heal, *to cure*
n. Heel, *hind part of the foot*

n. Herd, *a flock*
v. Heard, *did hear*

ad. Here, *in this place*
v. Hear, *to listen to*

v. Hew, *to cut*
n. Hue, *shade of colour*
n. Hugh, *a man's name*

v. Hie, *to hasten*
a. High, *lofty*

pron. Him, *objective case of "he"*
n. Hymn, *a sacred song*

n. Hire, *wages*
a. Higher, *farther up*

n. Hole, *a hollow place*
a. Whole, *entire, complete*

n. Horde, *a wandering tribe or body of persons*
n. Hoard, *store (of things amassed)*

pron. I, *myself*
n. Eye, *the organ of sight*
ad. Ay, *yes*

a. Idle, *doing nothing*
n. Idol, *an image, or false god*
n. Idyl, *a poem*

prep. In, *within*
n. Inn, *house of entertainment*

v. Indite, *to compose, dictate*
v. Indict, *to accuse by a jury, to charge*

a. Invalid, *having no force*
n. Invalid, *an infirm or disabled person*

n. Isle, *an island*
n. Aisle, *a passage in a church*

n. Kernel, *fruit within a shell*
n. Colonel, *commander of a regiment*

n. Jam, *preserved fruit*
n. Jamb, *the side piece of a door, fire-place, &c.*

n. Key, *an instrument to fasten and open locks*
n. Quay, *a wharf*

v. Kill, *to put to death*
n. Kiln, *place for burning lime*

n. Lac, *gum;* 100,000 (*rupees*)
v. Lack, *to want*

n. Lane, *an alley*
v. Lain, *p. part. of lie, rested*

n. Laps, *plural of "lap"*
v. Laps, *does lap*
v. Lapse, *to fall away, slip by*
n. Lapse, *flow, passing*

n. Lea, *meadow*
n. Lee, *the sheltered side (of a ship, &c.)*

n. Lead, *a metal*
v. Led, *did lead*

n. Leaf, *part of a plant*
ad. Lief, *readily, willingly*

v. Leak, *to let out (liquid)*
n. Leek, *a herb*

v. Lessen, *to make less*
n. Lesson, *a portion of a book learned*

n. Levée, *assembly of visitors*
v. Levy, *to raise money or troops*

n. Liar, *one that tells lies*
n. Lyre, *a musical instrument*

n. Lie, *falsehood*
v. Lie, *to recline*
n. Lye, *a liquor*

n. Limb, *a member*
v. Limn, *to paint*

n. Lineament, *outline*
n. Liniment, *ointment*

n. Links (*of a chain*), *plural of link*
n. Lynx, *an animal*

a. Literal, *according to the letter*
a. Littoral, *belonging to a shore*

intj. Lo! *look*
a. Low, *opposite of high*

n. Loan *a thing lent*
a. Lone *solitary*

n. Maid, *an unmarried woman*
v. Made *did make*

n. Mail *a postman's bag; armour*
a. Male, *masculine*

a. Main, *chief, principal*
n. Mane, *of the horse*

n. Mantel, *a shelf over a fire-place*
n. Mantle, *a cloak*

n. Marshal, *an officer of arms*
v. Marshal, *to arrange*
a. Martial, *pertaining to war*

n. Maze, *an intricate arrangement, a labyrinth*
n. Maize, *Indian wheat*

n. Mead, *a sweet drink*
n. Meed, *reward*

a. Mean, *wanting dignity; low*
v. Mean, *to intend*
n. Mien, *external appearance*

n. Meat, *flesh for food*
a. Meet, *suitable, becoming*
v. Meet, *to encounter*
v. Mete, *to measure*

n. Medal, *a piece of metal struck like a coin*
v. Meddle, *to interfere*

n. Meddler, *one who interposes officiously*
n. Medlar, *name of a tree*

n. Message, *advice or information sent*
n. Messuage, *ground on which a house stands*

n. Metal, *a hard substance*
n. Mettle, *spirit, vivacity*

n. Meter, *a measuring instrument*
n. Metre, *verse*

n. Miner, *one who digs for minerals*
a. Minor, *under age; smaller*

n. Mite, *a very small insect*
n. Might, *power*
v. Might, *past tense of "may"*

v. Moan, *to utter a deep sound from pain, to lament*
v. Mown, *cut down*

n. Moat, *a ditch round a fortified place*
n. Mote, *a particle*

n. Muscle, *flesh (of the body)*
n. Mussel, *a shell fish*

n. Nave, *middle of a church, or of a wheel*
n. Knave, a *rogue*
[*a.* Naive, *ingenious, is pronounced na-ev*]

ad. Nay, *no*
n. Neigh, *the voice of a horse*

n. Need, *want*
v. Need, *to require*
v. Knead, *to work dough*

a. New, *opposite of old*
v. Knew, *did know*

n. Night, *opposite of day*
n. Knight, *a person that has received a certain title of honour*

n. Nose, *the organ of smell*
v. Knows, *does know*

n. Nun, *a female recluse*
a. None, *not one, not any*

intj. O! or Oh, *exclamation of surprise or pain*
v. Owe, *to be indebted*

n. Oar, *an instrument to row boats*
prep. O'er, *over*
n. Ore, *a metal as found in combination with some other substance*

n. Ode, *a poem*
v. Owed, *did owe*

prep. Of, *from, concerning*
adv. Off, *noting distance*

a. One, *single, an individual*
v. Won, *gained, achieved*

a. Our, *belonging to us*
n. Hour, 60 *minutes*

n. Pail, *a vessel*
a. Pale, *destitute of colour*

n. Pain, *suffering*
n. Pane, *of glass*

n. Pair, *a couple*
v. Pare, *to cut off the surface*
n. Pear, *a fruit*

n. Palate, *the organ of taste*
n. Palette, *a painter's mixing plate*
n. Pallet, *a bed*

n. Pause, *a stop, a delay*
n. Paws, *the feet of an animal*

n. Peace, *quietness*
n. Peas, *plural of "pea"*

n. Pease, *collective plural of "pea"*
n. Piece, *a part, fragment*

n. Peak, *top*
n. Pique, *ill-will*

n. Peal, *succession of sounds*
n. Peel, *rind of fruit*
v. Peel, *to take off the rind*

n. Peer, *a nobleman*
n. Pier, *a projecting wharf; a support of a bridge*

n. Pendant, *a flag; an earring*
a. Pendent, *hanging down*

n. Phrase, *a mode of speech; an expression*
n. Frays, *quarrels, plural of "fray"*

n. Place, *rank, room, space*
n. Plaice, *kind of fish*

a. Plain, *simple*
n. Plain, *level country*
n. Plane, *joiner's tool; level surface*

n. Plait, *fold*
n. Plate, *wrought silver*
n. Plate, *a shallow vessel*

v. Please, *to gratify, to delight*
n. Pleas, *law suits, allegations*

n. Plum, *a fruit*
a. Plumb, *perpendicular*

n. Pole, *a long, narrow, roundish piece of timber*
n. Poll, *the head; register of voters, or act of voting*

v. Pore, *to look closely and steadily*
n. Pore, *an opening (in the skin)*
v. Pour, *to cause to flow*

n. Practice, *habit, use*
v. Practise, *to exercise*

v. Pray, *to beseech*
n. Prey, *plunder, booty*

v. Prays, *does pray*
n. Praise, *laudation, renown*

n. Precedent, *former instance of a like kind*
n. President, *a presiding officer*

a. & n. Principal, *chief, capital*
a. Principle, *a settled truth*

n. Prize, *reward*
v. Prize, *to set value on*
v. Pries, *looks inquisitively into*

n. Profit, *gain, benefit*
n. Prophet, *one who foretells future events*

n. Prophecy, *a prediction*
v. Prophesy, *to predict*

n. Quartz, *a kind of rock*
n. Quarts, *plural of "quart" (a measure)*

n Quire, 24 *sheets of paper*
n. Choir, *a body of singers*

n. Rain, *water falling from the clouds*
v. Reign, *to rule*
n. Rein, *strap of a bridle*

v. Raise, *to lift*
n. Rays, *plural of "ray" (of light)*
v. Raze, *to obliterate*

n. & v. Rap, *knock*
v. & n. Wrap, *to envelop; something to take about one (for warmth, &c.)*

part. Read, *of the verb "to read"*
a. Red, *a colour*

v. Read, *to peruse*
n. Reed, *a plant*

n. Rear, *the part behind*
a. Rare, *uncommon*

v. Reck, *to care*
n. Wreck, *breaking to pieces, destruction*

v. & n. Rest, *repose*
n. Rest, *the others*
v. Wrest, *to pull violently away*

n. Right, *justice*
n. Rite, *ceremony*
v. Write, *to communicate by letter, &c.*

n. Rime, *hoarfrost*
n. & v. Rhyme, *similarity of sound in endings of verses of poetry (also sometimes spelt "rime")*

n. & v. Ring, *make sound as a bell*
n. Ring, *a circle*
v. Wring, *to press, squeeze hard, extort*

n. Road, *highway*
v. Rode, *did ride*
v. Rowed, *did row*

n. Roe, *a female deer*
v. Row, *to propel with an oar*
n. Row, *a line, rank*

n. Root, *the end of a plant fixed in the ground*
n. Route, *direction or road in which one goes*

n. Rye, *grain*
a. Wry, *crooked*

n. Sail, *a sheet of canvas*
v. Sail, *as a ship*
n. Sale, *act of selling*

n. Satire, *poignant language*
n. Satyr, *a monster*

v. Scull, *to propel a boat (in a particular way)*
n. Skull, *the bony case of the brain*

n. Sea, *ocean*
v. See, *to perceive by the eye*
n. See, *the jurisdiction of a bishop*

n. Seam, *a joining*
v. Seem, *to appear*

v. Seen, *beheld*
n. Scene, *view*

a. Sere
n. Seer
v. Sear
v. Cere
} *See* Cere

v. Sew, *to connect with thread*
v. Sow, *to scatter seed*

v. Shear, *to cut, or clip*
ad. Sheer, *completely*
a. Sheer, *pure, complete; perpendicular, or unbroken (descent)*

n. Size, *magnitude*
n. Size, *weak glue*
n. Sighs, *plural of "sigh"*

n. Sleight, *artful trick*
a. Slight, *thin, trifling*

n. Sloe, *a berry*
a. Slow, *opposite of quick*

v. Soar, *to mount on the wing*
n. Sore, *an ulcer*

n. Sole, *of the shoe, &c.*
n. Sole, *a flat fish*
n. Soul, *the immortal part of man*

v. Soled, *furnished with a sole*
v. Sold, *did sell*

a. Some, *indefinite quantity or number*
n. Sum, *an amount*

n. Son, *a male child*
n. Sun, *the luminary that enlightens the earth*

n. Stake, *a wager; a stick*
n. Steak, *a slice of flesh*

v. Stare, *to look with fixed eyes*
n. Stair, *a step; series of steps*

a. Stationary, *fixed, settled*
n. Stationery, *articles sold by a stationer*

n. Statue *(of metal or stone)*, *an image*
n. Statute, *law*

v. Steal, *to take unlawfully*
n. Steel, *refined iron*

n. Stile, *steps for passing over a fence*
n. Style, *manner*
v. Style, *to designate*

a. Straight, *not crooked*
a. Strait, *narrow*
n. Strait, *a narrow pass (of water)*, *a difficulty*

n. Surplice, *a clergyman's white robe*
n. Surplus, *excess*

a. Sweet, *pleasant to the taste*
n. Suite, *followers, attendants*
n. Suite, *a set of rooms*

n. Sword, *a weapon*
v. Soared, *did soar*

n. Tacks, *small nails*
n. Tax, *tribute*

n. Tail, *the hinder part of anything*
n. Tale, *a narrative*

n. Team, *animals drawing together*
v. Teem, *to be full of*

v. Tear, *to rend*
n. Tare, *a weed*

n. Teas, *kinds of tea*
v. Tease, *to torment, to vex*

pr. or *a.* Their, *belonging to them*
adv. There, *in that place*

v. Threw, *did throw*
prep. Through, *passing from side to side of*

n. Thyme, *a fragrant plant*
n. Time, *a part of duration*

n. Tier, *a row (of guns, seats, &c.)*
n. Tear, *from the eye*

prep. To, *toward*
ad. Too, *also*
a. Two, *one and one*

n. Toe, *part of the foot*
n. Tow, *coarse flax or hemp*
v. Tow, *to pull along*

n. Ton, *the weight of* 20 *cwts.*
n. Tun, *a large cask*

n. Trait, *a feature of one's character*
n. Tray, *a shallow trough-like vessel*

v. Use, *to practice, to apply in some purpose*
n. Ewes, *plural of ewe*

a. Vain, *empty, conceited*
n. Vane, *weather-cock*
n. Vein, *a blood vessel*

n. Vale, *a valley*
n. Veil, *a thin covering*

v. Wade, *to walk through water*
v. Weighed, *did weigh*

n. Waist, *part of the body*
v. Waste, *to consume uselessly*

v. Wane, *to decrease*
n. Wain, *a waggon*

v. Waive, *to relinquish*
n. Wave, *a billow*

n. Ware, *merchandize*
v. Wear, *to have on the body*

n. Way, *passage, manner*
v. Weigh, *to poise*
n. Whey, *the thin part of milk*

a. Weak, *feeble*
n. Week, *seven days*

n. Weald, *a wooded country*
v. Wield, *to handle*

n. Weather, *state of the atmosphere*
n. Wether, *male sheep*
c. Whether, *if* (implying two alternatives, usually)

v. Ween, *to think, to suppose*
v. Wean, *to accustom (a child, &c.) to do without something*

n. Weight, *heaviness*
v. Wait, *to stay*

a. Wet, *containing water, rainy*
v. Whet, *to sharpen*

pron. Which, *relating to things*
n. Witch, *a woman who practices sorcery*
v. Witch, *to charm*

ad. Whither, *to what place*
v. Wither, *to fade, to waste away*

n. Wood, *timber*
v. Would, *was willing*

n. Yew, *an evergreen tree*
pron. You, *yourself*
n. Ewe, *a female sheep*

n. Yoke, *couple, bondage*
n. Yolk, *the yellow part of an egg*

VERBS AND THEIR PARTICIPLES.

NOTE.—It has been thought unnecessary to include in the subjoined list all those verbs whose infinitives end in single *e*. Their present participle is always formed by adding *ing*, the *e* be omitted. (See Rule 1.) The few exceptions that exist, are, however, given in their proper places, marked *. Generally, when there is anything particular to note about any of these verbs, they are quoted and the point is attended to. Where the past tense differs from the past participle it is given separately.

The figures refer to the subjoined rules.

Abandon, abandoning, abandoned 7
Abet, abetting, abetted . . 6
Abhor, abhorring, abhorred . 6
*Abide, abiding, abode . 1, 12
Abolish, abolishing, abolished 4
Abound, abounding, abounded 4
Abscind, abscinding, abscinded 4
Abscond, absconding, absconded 4
Absent, absenting, absented . 4
Absorb, absorbing, absorbed . 4
Abstain, abstaining, abstained 5
Abstract, abstracting, abstracted 4
Abut, abutting, abutted . 6
*Accede, acceding, acceded . 1
Accent, accenting, accented . 4
Accept, accepting, accepted . 4
Acclaim, acclaiming, acclaimed 5
Accompany, accompanying, accompanied . . . 9
Accomplish, accomplishing, accomplished . . . 4
Accord, according, accorded 4
Accost, accosting, accosted . 4
Account, accounting, accounted 4
Accredit, accrediting, accredited 7
Accustom, accustoming, accustomed 7
*Achieve, achieving, achieved 1
Acidify, acidifying, acidified . 9
Acquaint, acquainting, acquainted 4
Acquit, acquitting, acquitted 6
Act, acting, acted . . . 4
Adapt, adapting, adapted . 4
Add, adding, added . . 4
Addict, addicting, addicted . 4

Address, addressing, addressed 2
Adject, adjecting, adjected . 4
Adjoin, adjoining, adjoined . 5
Adjourn, adjourning, adjourned 4
Adjust, adjusting, adjusted . 4
Administer, administering, administered . . . 7
Admit, admitting, admitted . 6
Admonish, admonishing, admonished 4
Adopt, adopting, adopted . 4
Adorn, adorning, adorned . 4
Advert, adverting, adverted . 4
Aërify, aërifying, aërified . 9
Affect, affecting, affected . 4
Affirm, affirming, affirmed . 4
Afflict, afflicting, afflicted . 4
Afford, affording, afforded . 4
Afforest, afforesting, afforested 4
Affray, affraying, affrayed . 10
Affreight, affreighting, affreighted 4
Affright, affrighting, affrighted 4
Affront, affronting, affronted . 4
Aggress, aggressing, aggressed 2
Agree, agreeing, agreed . . 2
Aid, aiding, aided . . . 5
Ail, ailing, ailed . . . 5
Aim, aiming, aimed . . 5
Air, airing, aired . . . 5
Alarm, alarming, alarmed . 4
Alight, alighting, alighted . 4
Alkalify, alkalifying, alkalified 9
Allay, allaying, allayed . . 10
Allot, allotting, allotted. . 6
Allow, allowing, allowed . 2
Alloy, alloying, alloyed . . 10
Ally, allying, allied . . 9
Alter, altering, altered . . 7
Amass, amassing, amassed . 2
Ambush, ambushing, ambushed 4
Amend, amending, amended . 4
Amount, amounting, amounted 4
Amplify, amplifying, amplified 9
Anchor, anchoring, anchored 7
Anger, angering, angered . 7
Animadvert, animadverting, animadverted . . 4
Anneal, annealing, annealed . 5
Annex, annexing, annexed . 2
Annoy, annoying, annoyed . 10
Annul, annulling, annulled . 6
Anoint, anointing, anointed . 4
Answer, answering, answered 7
Appal(l), appalling, appalled. 6
Apparel, apparelling, apparelled 8
Appeal, appealing, appealed . 5
Appear, appearing, appeared 5
Append, appending, appended 4
Appertain, appertaining, appertained 5
Applaud, applauding, applauded 5
Apply, applying, applied . 9
Appoint, appointing, appointed 4
Apportion, apportioning, apportioned 7
Apprehend, apprehending, apprehended . . . 4
Approach, approaching, approached 4
Arch, arching, arched . . 4
*Arise, arising, arisen; past, *arose* 12
Arm, arming, armed . . 4
Arraign, arraigning, arraigned 4
Array, arraying, arrayed . 10
Arrest, arresting, arrested . 4
Ascend, ascending, ascended 4
Ascertain, ascertaining, ascertained 5
Ask, asking, asked. . . . 4
Assail, assailing, assailed . 5
Assault, assaulting, assaulted 4
Assay, assaying, assayed . 10
Assent, assenting, assented . 4
Assert, asserting, asserted . 4
Assess, assessing, assessed . 2
Assign, assigning, assigned . 4
Assist, assisting, assisted . 4
Assort, assorting, assorted . 4
Astonish, astonishing, astonished 4
Astound, astounding, atounded 4
Attach, attaching, attached . 4
Attack, attacking, attacked . 4
Attain, attaining, attained . 5

Attaint, attainting, attainted . 4
Attemper, attempering, attempered 7
Attempt, attempting, attempted 4
Attend, attending, attended . 4
Attest, attesting, attested . 4
Attorn, attorning, attorned . 4
Attract, attracting, attracted 4
Auctioneer, auctioneering, auctioneered . . . 5
Audit, auditing, audited . 7
Augment, augmenting, augmented 4
Augur, auguring, augured . 7
Avail, availing, availed . . 5
Aver, averring, averred . . 6
Avert, averting, averted . 4
Avoid, avoiding, avoided . 5
Avouch, avouching, avouched 4
Avow, avowing, avowed . 2
Await, awaiting, awaited . 5
*Awake, awaking, awoke 1, 12
Awaken, awakening, awakened 7
Award, awarding, awarded . 4
Baa, baaing, baaed . . 2
Baby, babying, babied . . 9
Back, backing, backed . . 4
Badger, badgering, badgered 7
Bag, bagging, bagged . . 3
Bail, bailing, bailed . . 5
Bait, baiting, baited . . 5
Balk, balking, balked . . 4
Ballot, balloting, balloted . 7
Balm, balming, balmed . . 4
Ban, banning, banned . . 3
Band, banding, banded . 4
Bandy, bandying, bandied . 9
Bang, banging, banged . . 4
Banish, banishing, banished . 4
Bank, banking, banked . . 4
Bankrupt, bankrupting, bankrupted 4
Banquet, banqueting, banqueted 7
Banter, bantering, bantered . 7
Bar, barring, barred . . 3
Barb, barbing, barbed . . 4
Bargain, bargaining, bargained 7
Bark, barking, barked . . 4
Barrel, barrelling, barrelled . 8
Barter, bartering, bartered . 7
Basify, basifying, basified . 9
Basil, basilling, basilled . 8
Bask, basking, basked . . 4
Basket, basketing, basketed . 7
Batten, battening, battened . 7
Batter, battering, battered . 7
Bawl, bawling, bawled . . 5
Bay, baying, bayed . . 10
Bayonet, bayoneting, bayoneted 7
Be, being, been; pres., *am*; past, *was* . . . 2, 12
Beach, beaching, beached . 4
Beacon, beaconing, beaconed 7
Beam, beaming, beamed . 5
Bear, bearing, borne*; past, *bore* 5, 12
Beard, bearding, bearded . 4
Beat, beating, beaten or beat; past, *beat* . . . 5, 12
Beatify, beatifying, beatified . 9
Beautify, beautifying, beautified 9
Becalm, becalming, becalmed 4
Becharm, becharming, becharmed 4
Beck, becking, becked . . 4
Beckon, beckoning, beckoned 7
Becloud, beclouding, beclouded 5
Bed, bedding, bedded . . 3
Bedash, bedashing, bedashed 4
Bedaub, bedaubing, bedaubed 5
Bedeck, bedecking, bedecked 4
Bedevil, bedevilling, bedevilled 8
Bedew, bedewing, bedewed . 2
Bedight, bedighting, bedighted 4
Bedim, bedimming, bedimmed 6
Bedizen, bedizening, bedizened 7

* But "a child was *born*."

Bedrench, bedrenching, bedrenched 4
Bedrop, bedropping, bedropped 6
Bedwarf, bedwarfing, bedwarfed 4
Befall, befalling, befallen . 2
Befit, befitting, befitted . 6
Befool, befooling, befooled . 5
Befoul, befouling, befouled . 5
Befriend, befriending, befriended 4
Beg, begging, begged . . 3
Beget, begetting, begotten; past, *begat* . . . 6, 12
Beggar, beggaring, beggared . 7
Begin, beginning, begun; past, *began* 6, 12
Begird, begirding, begirt 4, 12
Behead, beheading, beheaded 5
Behold, beholding, beheld 4, 12
Belabour, belabouring, belaboured 7
Belaud, belauding, belauded . 5
Belay, belaying, belayed . 10
Beleaguer, beleaguering, beleaguered 7
Belie, belying, belied . . 11
*Believe, believing, believed . 1
Bellow, bellowing, bellowed . 2
Belly, bellying, bellied . . 9
Belong, belonging, belonged . 4
Belt, belting, belted . . 4
Bemoan, bemoaning, bemoaned 5
Bemock, bemocking, bemocked 4
Bend, bending, bent . 4, 12
Benefit, benefiting, benefited 7
Benumb, benumbing, benumbed 4
Benight, benighting, benighted 4
Bequeath, bequeathing, bequeathed 4
Bescrawl, bescrawling, bescrawled 5
Beseech, beseeching, besought . . . 4, 12
Beseem, beseeming, beseemed 5
Beset, besetting, beset : 6, 12
Beshrew, beshrewing, beshrewed 2
Besmear, besmearing, besmeared 5
Besmut, besmutting, besmutted 6
Besort, besorting, besorted . 4
Besot, besotting, besotted . 6
Bespatter, bespattering, bespattered 7
Bespeak, bespeaking, bespoken; past, *bespoke* . 5, 12
Bespit, bespitting, bespit 6, 12
Bespot, bespotting, bespotted 6
Bespread, bespreading, bespread 5
Bestain, bestaining, bestained 5
Bestead, besteading, bestead 5, 12
Bestick, besticking, bestuck . 4
Bestir bestirring, bestirred . 6
Bestow, bestowing, bestowed 2
Bestrew, bestrewing, bestrown . . . 2, 12
Bestud, bestudding, bestudded 6
Bet, betting, betted or bet; past, *bet* 3
Bethink, bethinking, bethought . . . 4, 12
Betoken, betokening, betokened 7
Betray, betraying, betrayed . 10
Betroth, betrothing, betrothed 4
Better, bettering, bettered . 7
Bevel, bevelling, bevelled . 8
Bewail, bewailing, bewailed 5
Bewilder, bewildering, bewildered 7
Bewitch, bewitching, bewitched 4
Bewray, bewraying, bewrayed 10
Bias, bias(s)ing, bias(s)ed . 8
Bicker, bickering, bickered . 7
Bid, bidding, bidden or bid; past, *bid* or *bade* . . 3, 12
Bilk, bilking, bilked . . 4
Bill, billing, billed . . 2
Billet, billeting, billeted . 7
Billow, billowing, billowed . 2
Bind, binding, bound . 4, 12

Bisect, bisecting, bisected . 4
Bishop, bishoping, bishoped . 7
Bit, bitting, bitted . . 3
*Bite, biting, bitten or bit; past, *bit* 1, 12
Bivouac, bivouacking, bivouacked 8
Blab, blabbing, blabbed . . 3
Black, blacking, blacked . 4
Blackball, blackballing, blackballed 2
Blacken, blackening, blackened 7
Blanch, blanching, blanched 4
Blandish, blandishing, blandished 4
Blank, blanking, blanked . 4
Blanket, blanketing, blanketed 7
Blast, blasting, blasted . . 4
Blazon, blazoning, blazoned . 7
Bleach, bleaching, bleached . 4
Blear, blearing, bleared . 5
Bleat, bleating, bleated . 5
Bleed, bleeding, bled . 5, 12
Blemish, blemishing, blemished 4
Blench, blenching, blenched . 4
Blend, blending, blended . 4
Bless, blessing, blessed . . 2
Blight, blighting, blighted . 4
Blind, blinding, blinded . 4
Blindfold, blindfolding, blindfolded 4
Blink, blinking, blinked . 4
Blister, blistering, blistered . 7
Bloat, bloating, bloated . 5
Block, blocking, blocked . 4
Blood, blooding, blooded . 5
Bloom, blooming, bloomed . 5
Blossom, blossoming, blossomed 7
Blot, blotting, blotted . . 3
Blow, blowing, blown; past, *blew* 2, 12
Blubber, blubbering, blubbered 7
Blunder, blundering, blundered 7
Blunt, blunting, blunted . 4
Blur, blurring, blurred . . 3
Blurt, blurting, blurted . . 4
Blush, blushing, blushed . 4
Bluster, blustering, blustered 7
Board, boarding, boarded . 4
Boast, boasting, boasted . 4
Boat, boating, boated . . 5
Bob, bobbing, bobbed . . 3
Body, bodying, bodied . . 9
Bog, bogging, bogged . . 3
Boil, boiling, boiled . . 5
Boll, bolling, bolled . . 2
Bolster, bolstering, bolstered 7
Bolt, bolting, bolted . . 4
Bomb, bombing, bombed . 4
Bombard, bombarding, bombarded 4
Bond, bonding, bonded . . 4
Book, booking, booked . . 5
Boom, booming, boomed . 5
Boot, booting, booted . . 5
Border, bordering, bordered . 7
Borrow, borrowing, borrowed 2
Bosom, bosoming, bosomed . 7
Botch, botching, botched . 4
Bother, bothering, bothered . 7
Bottom, bottoming, bottomed 7
Bound bounding, bounded . 4
Bow, bowing, bowed . . 2
Bowl, bowling, bowled . . 5
Box, boxing, boxed . . 2
Boxhaul, boxhauling, boxhauled 5
Brag, bragging, bragged . 3
Braid, braiding, braided . 5
Brail, brailing, brailed . . 5
Brain, braining, brained . 5
Branch, branching, branched 4
Brand, branding, branded . 4
Brandish, brandishing, brandished 5
Brawl, brawling, brawled . 4
Bray, braying, brayed . . 10
Brazen, brazening, brazened . 7
Breach, breaching, breached . 4
Break, breaking, broken; past, *broke* 5, 12
Breakfast, breakfasting, breakfasted 4
Bream, breaming, breamed . 5
Breast, breasting, breasted . 4

Breech, breeching, breeched 4
Breed, breeding, bred . 5, 12
Brew, brewing, brewed . . 2
Brick, bricking, bricked . 4
Brighten, brightening, brightened 7
Bring, bringing, brought 4, 12
Brisk, brisking, brisked . . 4
Broach, broaching, broached 4
Broaden, broadening, broadened 7
Broider, broidering, broidered 7
Broil, broiling, broiled . . 5
Brood, brooding, brooded . 5
Brook, brooking, brooked . 5
Browbeat, browbeating, browbeaten 5, 12
Brown, browning, browned . 5
Bruit, bruiting, bruited . . 5
Brush, brushing, brushed . 4
Buck, bucking, bucked . . 4
Bud, budding, budded . . 3
Buffet buffeting, buffeted . 7
Buffoon, buffooning, buffooned 5
Build, building, built . . 4
Bully, bullying, bullied . . 9
Bump, bumping, bumped . 4
Bunch, bunching, bunched . 4
Bung, bunging, bunged . 4
Buoy, buoying, buoyed . . 10
Burden, burdening, burdened 7
Burl, burling, burled . . 4
Burn, burning, burned . . 4
Burnish, burnishing, burnished 4
Burrow, burrowing, burrowed 2
Burst, bursting, burst . 4, 12
Bury, burying, buried . . 9
Bush, bushing, bushed . . 4
Busk, busking, busked . . 4
Buss, bussing, bussed . . 2
Busy, busying, busied . . 9
But, butting, butted . . 3
Butcher, butchering, butchered 7
Butt, butting, butted . . 2
Butter, buttering, buttered . 7
Button, buttoning, buttoned . 7
Buttress, buttressing, buttressed 2
Buy, buying, bought . 10, 12

Buzz, buzzing, buzzed . . 2
Cabal, caballing, caballed . 6
Cabin, cabining, cabined . 7
Calefy, calefying, calefied . 9
Calendar, calendaring, calendared 7
Calender, calendering, calendered 7
Calk, calking, calked . . 2
Call, calling, called . . 4
Calm, calming, calmed . . 4
Camp, camping, camped . 4
Caw, cawing, cawed . . 2
Cancel, cancelling, cancelled 8
Candy, candying, candied . 9
Canker, cankering, cankered 7
Canopy, canopying, canopied 9
Cant, canting, canted . . 4
Canter, cantering, cantered . 7
Canvass, canvassing, canvassed 2
Cap, capping, capped . . 3
Caparison, caparisoning, caparisoned 7
Caper, capering, capered . 7
Card, carding, carded . . 4
Career, careering, careered . 5
Caress, caressing, caressed . 2
Carnify, carnifying, carnified 9
Carol, carolling, carolled . 8
Carpet, carpeting, carpeted . 7
Carry, carrying, carried . 9
Cart, carting, carted . . 4
Cash, cashing, cashed . . 4
Cashier, cashiering, cashiered 5
Cast, casting, cast . . 4, 12
Catch, catching, caught . 4
Cater, catering, catered . 7
Caution, cautioning, cautioned 7
Caveat, caveating, caveated . 7
Cavil, cavilling, cavilled . 8
Caw, cawing, cawed . . 2
Ceil, ceiling, ceiled . . 5
Cement, cementing, cemented 4
Certify, certifying, certified . 9
Chafter, chaffering, chaffered 7
Chagrin, chagrining, chagrined 6
Chain, chaining, chained . 5
Chair, chairing, chaired . 5

Chalk, chalking, chalked . 4
Chamber, chambering, chambered 7
Chamfer, chamfering, chamfered 7
Champ, champing, champed 4
Champion, championing, championed . . . 7
Channel, channelling, channelled 8
Chant, chanting, chanted . 4
Chap, chapping, chapped . 3
Chaperon, chaperoning, chaperoned 7
Char, charring, charred . 3
Character, charactering, charactered . . . 7
Chariot, charioting, charioted 7
Charm, charming, charmed . 4
Charter, chartering, chartered 7
Chasten, chastening, chastened 7
Chat, chatting, chatted . . 3
Chatter, chattering, chattered 7
Chaw, chawing, chawed . 2
Cheapen, cheapening, cheapened 7
Cheat, cheating, cheated . 5
Check, checking, checked . 4
Checker, checkering, checkered 7
Cheer, cheering, cheered . 5
Cherish, cherishing, cherished 4
Cherup, cheruping, cheruped 7
Chew, chewing, chewed . 2
Chick, chicking, chicked . 4
*Chide, chiding, chidden or chid; past, *chid* . . 1, 12
Chip, chipping, chipped . 3
Chirp, chirping, chirped . 4
Chirrup, chirruping, chirruped 7
Chisel, chiselling, chiselled . 8
Chit, chitting, chitted . . 3
*Choose, choosing, chosen; past, *chose* . . . 1, 12
Chop, chopping, chopped . 3
Chord, chording, chorded . 4
Christen, christening, christened 7
Chuck, chucking, chucked . 4
Church, churching, churched 4
Churn, churning, churned . 4
Cipher, ciphering, ciphered . 7
Circuit, circuiting, circuited . 7
Circumflect, circumflecting, circumflected . . . 4
Circumvent, circumventing, circumvented . . . 4
Circumvest, circumvesting, circumvested . . . 4
Clack, clacking, clacked . 4
Claim, claiming, claimed . 5
Clam, clamming, clammed . 3
Clamber, clambering, clambered 7
Clamour, clamouring, clamoured 7
Clamp, clamping, clamped . 4
Clang, clanging, clanged . 4
Clank, clanking, clanked . 4
Clap, clapping, clapped . 3
Clarify, clarifying, clarified . 9
Clash, clashing, clashed . 4
Clasp, clasping, clasped . 4
Class, classing, classed . . 2
Classify, classifying, classified 9
Clatter, clattering, clattered . 7
Claw, clawing, clawed . . 2
Clean, cleaning, cleaned . 5
Clear, clearing, cleared . . 5
Clearstarch, clearstarching, clearstarched . . . 4
*Cleave, cleaving, cloven or cleft; past, *clove* or *cleft* 1, 12
Click, clicking, clicked . . 4
Climb, climbing, climbed . 4
Clinch, clinching, clinched . 4
Cling, clinging, clung . 4, 12
Clink, clinking, clinked . . 4
Clip, clipping, clipped . . 3
Cloak, cloaking, cloaked . 5
Clod, clodding, clodded . 3
Clog, clogging, clogged . . 3
Cloister, cloistering, cloistered 7
Closet, closeting, closeted . 7
Clot, clotting, clotted . . 3
*Clothe, clothing, clothed or *clad* 1, 12
Cloud, clouding, clouded . 5
Clout, clouting, clouted. . 5

Cloy, cloying, cloyed . . 10
Club, clubbing, clubbed . 3
Cluck, clucking, clucked . 4
Cluster, clustering, clustered 7
Clutch, clutching, clutched . 4
Clutter, cluttering, cluttered 7
Coach, coaching, coached . 4
Coal, coaling, coaled . . 5
Coast, coasting, coasted . 4
Coat, coating, coated . . 5
Cock, cocking, cocked . . 4
Cocker, cockering, cockered . 7
Codify, codifying, codified . 9
Co-exist, co-existing, co-existed 4
Co-extend, co-extending, co-extended 4
Cog, cogging, cogged . . 3
Cohabit, cohabiting, cohabited 7
Coil, coiling, coiled . . 5
Coin, coining, coined . . 5
Coit, coiting, coited . . 5
Collar, collaring, collared . 7
Collect, collecting, collected . 4
Colour, colouring, coloured . 7
Comb, combing, combed . 4
Combat, combating, combated 7
*Come, coming, come; past, *came* 1, 12
Comfort, comforting, comforted 4
Command, commanding, commanded 4
Commend, commending, commended 4
Comment, commenting, commented 4
Commission, commissioning, commissioned . . . 7
Commit, committing, committed 6
Commix, commixing, commixed. 2
Common, commoning, commoned 7
Compact, compacting compacted 4
Company, companying, companied 9
Compart, comparting, comparted 4
Compass, compassing, compassed 2
Compel, compelling, compelled. 6
Complain, complaining, complained 5
Compliment, complimenting, complimented . . . 4
Complot, complotting, complotted 6
Comply, complying, complied 9
Comport, comporting, comported 4
Compound, compounding, compounded 4
Comprehend, comprehending, comprehended . . . 4
Compress, compressing, compressed 2
Con, conning, conned . . 3
Conceal, concealing, concealed 5
*Concede, conceding, conceded 1
Conceit, conceiting, conceited 5
*Conceive, conceiving, conceived 1
Concern, concerning, concerned 4
Concert, concerting, concerted 4
Concoct, concocting, concocted 4
Concord, concording, concorded 4
Concur, concurring, concurred 6
Condemn, condemning, condemned 4
Condescend, condescending, condescended . . . 4
Conduct, conducting, conducted 4
Confer, conferring, conferred 6
Confess, confessing, confessed 2
Confirm, confirming, confirmed 4
Confix, confixing, confixed . 2

Conflict, conflicting, conflicted 4
Conform, conforming, conformed 4
Confound, confounding, confounded 4
Confront, confronting, confronted 4
Congeal, congealing, congealed 5
Congest, congesting, congested 4
Conjoin, conjoining, conjoined 5
Conn, conning, conned . . 2
Connect, connecting, connected 4
Conquer, conquering, conquered 7
Consent, consenting, consented 4
Consider, considering, considered 7
Consign, consigning, consigned 4
Consist, consisting, consisted 4
Consort, consorting, consorted 4
Constrain, constraining, constrained 5
Constrict, constricting, constricted 4
Construct, constructing, constructed 4
Consult, consulting, consulted 4
Contain, containing, contained 5
Contemn, contemning, contemned 4
Contemper, contempering, contempered . . . 7
Contend, contending, contended 4
Content, contenting, contented 4
Contest, contesting, contested 4
Contort, contorting, contorted 4
Contract, contracting, contracted 4
Contradict, contradicting, contradicted . . . 4
Contrast, contrasting, contrasted 4
Control, controlling, controlled 6
Controvert, controverting, controverted . . . 4
Convert, converting, converted 4
Convey, conveying, conveyed 10
Convict, convicting, convicted 4
Convoy, convoying, convoyed 10
Coo, cooing, cooed . . 2
Cook, cooking, cooked . . 5
Cool, cooling, cooled . . 5
Coop, cooping, cooped . . 5
Copper, coppering, coppered 7
Copy, copying, copied . . 9
Coquet, coquetting, coquetted 6
Cord, cording, corded . . 4
Cork, corking, corked . . 4
Corn, corning, corned . . 4
Correct, correcting, corrected 4
Correspond, corresponding, corresponded . . . 4
Corrupt, corrupting, corrupted 4
Cost, costing, cost . . 4, 12
Couch, couching, couched . 4
Cough, coughing, coughed . 4
Counsel, counselling, counselled 8
Count, counting, counted . 4
Counter, countering, countered 7
Counteract, counteracting, counteracted . . . 4
Counterdraw, counterdrawing, counterdrawn . . . 2
Counterfeit, counterfeiting, counterfeited . . . 5
Countermand, countermanding, countermanded . . 4
Countermarch, countermarching, countermarched 4
Counterseal, countersealing, countersealed . . . 5
Countersign, countersigning, countersigned . . . 4
Countersink, countersinking, countersunk . . . 4
Countervail, countervailing, countervailed . . . 5
Counterwork, counterworking, counterworked . . 4
Countrify, countrifying, countrified 9
Court, courting, courted . 4

Courtesy, courtesying, courtesied 9
Covenant, covenanting, covenanted 4
Cover, covering, covered . 7
Covet, coveting, coveted . 7
Cow, cowing, cowed . . 2
Cower, cowering, cowered . 7
Coy, coying, coyed . . 10
Cozen, cozening, cozened . 7
Crack, cracking, cracked . 4
Cram, cramming, crammed . 3
Cramp, cramping, cramped . 4
Crash, crashing, crashed . 4
Craunch, craunching, craunched 4
Crawl, crawling, crawled . 5
Creak, creaking, creaked . 5
Cream, creaming, creamed . 5
Credit, crediting, credited . 7
Creep, creeping, crept . . 5
Crescent, crescenting, crescented 4
Crest, cresting, crested . . 4
Crib, cribbing, cribbed . . 3
Crimp, crimping, crimped . 5
Crimson, crimsoning, crimsoned 7
Crisp, crisping, crisped . . 4
Croak, croaking, croaked . 5
Crock, crocking, crocked . 4
Crook, crooking, crooked . 5
Crop, cropping, cropped . 3
Cross, crossing, crossed . 2
Cross-question, cross-questioning, cross-questioned . 7
Crouch, crouching, crouched 4
Crow, crowing, crowed; past, *crowed* or *crew* . . . 2
Crowd, crowding, crowded . 5
Crown, crowning, crowned . 5
Crucify, crucifying, crucified 9
Crumb, crumbing, crumbed . 4
Crupper, cruppering, cruppered 7
Crush, crushing, crushed . 4
Crust, crusting, crusted . 4
Crutch, crutching, crutched. 4
Cry, crying, cried . . . 9
Cub, cubbing, cubbed . . 3
Cull, culling, culled . . 2
Cully, cullying, cullied . . 9
Cumber, cumbering, cumbered 7
Cup, cupping, cupped . . 3
Curb, curbing, curbed . . 4
Curl, curling, curled . . 4
Curry, currying, curried . 9
Curtail, curtailing, curtailed 5
Curtain, curtaining, curtained 5
Cut, cutting, cut . . 3, 12
Dab, dabbing, dabbed . . 3
Dagger, daggering, daggered 7
Dally, dallying, dallied . . 9
Dam, damming, dammed . 3
Damask, damasking, damasked 4
Damaskeen, damaskeening, damaskeened . . . 5
Damn, damning, damned . 4
Damnified, damnifying, damnified 9
Damp, damping, damped . 4
Dampen, dampening, dampened 7
Darken, darkening, darkened 7
Darn, darning, darned . . 4
Dart, darting, darted . . 4
Dash, dashing, dashed . . 4
Daub, daubing, daubed . 5
Daunt, daunting, daunted . 4
Dawn, dawning, dawned . 5
Deaden, deadening, deadened 7
Deafen, deafening, deafened . 7
Deal, dealing, dealt . . 5
Debar, debarring, debarred . 6
Debark, debarking, debarked 4
Debauch, debauching, debauched 4
Debit, debiting, debited . 7
Debouch, debouching, debouched 4
Decamp, decamping, decamped 4
Decant, decanting, decanted 4
Decay, decaying, decayed . 10
*Deceive, deceiving, deceived 1
Decharm, decharming, decharmed 4
Decipher, deciphering, deciphered 7

Deck, decking, decked . . 4
Declaim, declaiming, declaimed 5
Decoct, decocting, decocted . 4
Decolour, decolouring, decoloured 7
Decompound, decompounding, decompounded . . 4
Decoy, decoying, decoyed . 10
Decree, decreeing, decreed . 2
Decry, decrying, decried . 9
Decurt, decurting, decurted . 4
Deduct, deducting, deducted 4
Deem, deeming, deemed . 5
Deepen, deepening, deepened 7
Default, defaulting, defaulted 4
Defeat, defeating, defeated . 5
Defect, defecting, defected . 4
Defend, defending, defended 4
Defer, deferring, deferred . 6
Defix, defixing, defixed . . 2
Deflect, deflecting, deflected . 4
Deflower, deflowering, deflowered 7
Deform, deforming, deformed 4
Defraud, defrauding, defrauded 5
Defray, defraying, defrayed . 10
Defy, defying, defied . . 9
Dehort, dehorting, dehorted . 4
Deify, deifying, deified . . 9
Deign, deigning, deigned . 4
Deject, dejecting, dejected . 4
Delay, delaying, delayed . 10
Delight, delighting, delighted 4
Deliver, delivering, delivered 7
Demand, demanding, demanded 4
Demean, demeaning, demeaned 5
Demit, demitting, demitted . 6
Demolish, demolishing, demolished 4
Demur, demurring, demurred 6
Denizen, denizening, denizened 7
Dent, denting, dented . . 4
Deny, denying, denied . . 9
Depaint, depainting, depainted 4
Depart, departing, departed . 4
Depend, depending, depended 4
Depict, depicting, depicted . 4
Deploy, deploying, deployed . 10
Deport, deporting, deported . 4
Deposit, depositing, deposited 7
Depress, depressing, depressed 2
Descant, descanting, descanted 4
Descend, descending, descended 4
Descry, descrying, descried . 9
Desert, deserting, deserted . 4
Design, designing, designed . 4
Desist, desisting, desisted . 4
Despair, despairing, despaired 5
Despoil, despoiling, despoiled 5
Despond, desponding, desponded 4
Destroy, destroying, destroyed 10
Detach, detaching, detached 4
Detail, detailing, detailed . 5
Detain, detaining, detained . 5
Detect, detecting, detected . 4
Deter, deterring, deterred . 6
Detest, detesting, detested . 4
Detort, detorting, detorted . 4
Detract, detracting, detracted 4
Develop, developing, developed 7
Devest, devesting, devested . 4
Devour, devouring, devoured 5
Diaper, diapering, diapered . 7
Die, dying, died . . . 11
Diet, dieting, dieted . . 7
Differ, differing, differed . 7
Diffract, diffracting, diffracted 4
Dig, digging, digged or dug . 3
Digest, digesting, digested . 4
Dight, dighting, dighted . 4
Dignify, dignifying, dignified 9
Digress, digressing, digressed 2
Dim, dimming, dimmed . 3
Diminish, diminishing, diminished 4
Din, dinning, dinned . . 3
Ding, dinging, dinged . . 4
Dint, dinting, dinted . . 4
Dip, dipping, dipped . . 3
Direct, directing, directed . 4
Dirt, dirting, dirted . . 4

Dirty, dirtying, dirtied . . 9
Disaccustom, disaccustoming, disaccustomed . . . 7
Disaffect, disaffecting, disaffected 4
Disaffirm, disaffirming, disaffirmed 4
Disagree, disagreeing, disagreed 2
Disallow, disallowing, disallowed 2
Disanchor, disanchoring, disanchored 7
Disannex, disannexing, disannexed 2
Disannoint, disannointing, disannointed . . . 4
Disapparel, disaparelling, disapparelled 8
Disappear, disappearing, disappeared 5
Disappoint, disappointing, disappointed . . . 4
Disarm, disarming, disarmed 4
Disarray, disarraying, disarrayed 10
Disavouch, disavouching, disavouched 4
Disavow, disavowing, disavowed 2
Disband, disbanding, disbanded 4
Disbowel, disbowelling, disbowelled 8
Disburden, disburdening, disburdened 7
Discard, discarding, discarded 4
Discern, discerning, discerned 4
Disclaim, disclaiming, disclaimed 5
Discolour, discolouring, discoloured 7
Discomfit, discomfiting, discomfited . . . 7
Discomfort, discomforting, discomforted . . . 4
Discommend, discommending, discommended . . 4
Disconcert, disconcerting, disconcerted 4
Disconnect, disconnecting, disconnected . . . 4
Discontent, discontenting, discontented . . . 4
Discord, discording, discorded 4
Discount, discounting, discounted 4
Discover, discovering, discovered 7
Discredit, discrediting, discredited 7
Discumber, discumbering, discumbered . . . 7
Discuss, discussing, discussed 2
Disdain, disdaining, disdained 5
Disembark, disembarking, disembarked . . . 4
Disembarrass, disembarrassing, disembarrassed . . 2
Disembay, disembaying, disembayed 10
Disembellish, disembellishing, disembellished . . 4
Disembitter, disembittering, disembittered . . . 7
Disembody, disembodying, disembodied . . . 9
Disembowel, disembowelling, disembowelled . . . 8
Disembroil, disembroiling, disembroiled . . . 5
Disenchant, disenchanting, disenchanted . . . 4
Disencumber, disencumbering, disencumbered . . 7
Disenroll, disenrolling, disenrolled 2
Disenthral, disenthralling, disenthralled . . . 8
Disesteem, disesteeming, disesteemed 5
Disfavour, disfavouring, disfavoured 7
Disgarnish, disgarnishing, disgarnished . . 4

Disgust, disgusting, disgusted 4
Dish, dishing, dished . . 4
Dishearten, disheartening, disheartened . . . 7
Dishevel, dishevelling, dishevelled 8
Dishonour, dishonouring, dishonoured 7
Disinfect, disinfecting, disinfected 4
Disinherit, disinheriting, disinherited 7
Disinter, disinterring, disinterred 6
Disjoin, disjoining, disjoined 5
Dismask, dismasking, dismasked 4
Dismast, dismasting, dismasted 4
Dismay, dismaying, dismayed 10
Dismember, dismembering, dismembered . . . 7
Dismiss, dismissing, dismissed 2
Dismount, dismounting, dismounted 4
Disobey, disobeying, disobeyed 10
Disorder, disordering, disordered 7
Disown, disowning, disowned 5
Dispart, disparting, disparted 4
Dispatch, dispatching, dispatched 4
Dispauper, dispaupering, dispaupered 7
Dispel, dispelling, dispelled . 6
Dispend, dispending, dispended 4
Dispirit, dispiriting, dispirited 7
Displant, displanting, displanted 4
Display, displaying, displayed 10
Disport, disporting, disported 4
Dispossess, dispossessing, dispossessed 2
Dispread, dispreading, dispread 5
Disprison, disprisoning, disprisoned 7
Disproportion, disproportioning, disproportioned . 7
Disqualify, disqualifying, disqualified 9
Disquiet, disquieting, disquieted 7
Disregard, disregarding, disregarded 4
Disrelish, disrelishing, disrelished 4
Disrepair, disrepairing, disrepaired 5
Disrespect, disrespecting, disrespected 4
Disroot, disrooting, disrooted 5
Dissatisfy, dissatisfying, dissatisfied 9
Dissect, dissecting, dissected 4
Dissent, dissenting, dissented 4
Dissert, disserting, disserted . 4
Dissever, dissevering, dissevered 7
Distain, distaining, distained 5
Distemper, distempering, distempered 7
Distend, distending, distended 4
Distil, distilling, distilled . 6
Distinguish, distinguishing, distinguished . . . 4
Distort, distorting, distorted 4
Distract, distracting, distracted 4
Distrain, distraining, distrained 5
Distress, distressing, distressed 2
District, districting, districted 4
Distrust, distrusting, distrusted 4
Disturb, disturbing, disturbed 4
Ditch, ditching, ditched . 4
Diversify, diversifying, diversified 9
Divert, diverting, diverted . 4
Divest, divesting, divested . 4
Dizen, dizening, dizened . 7
Do, doing, done; past, *did* 2, 12

Dock, docking, docked . . 4
Docket, docketing, docketed . 7
Doctor, doctoring, doctored . 7
Document, documenting, documented 4
Dog, dogging, dogged . . 3
Domineer, domineering, domineered 5
Don, donning, donned . . 3
Doom, dooming, doomed . 5
Dot, dotting, dotted . . 3
Doubt, doubting, doubted . 4
Dowell, dowelling, dowelled . 2
Draft, drafting, drafted . 4
Drag, dragging, dragged . 3
Dragoon, dragooning, dragooned 5
Drain, draining, drained . 5
Dram, dramming, drammed . 3
Draw, drawing, drawn; past, *drew* 2, 12
Drawl, drawling, drawled . 5
Dread, dreading, dreaded . 5
Dream, dreaming, dreamed or dreamt 5
Drench, drenching, drenched 4
Dress, dressing, dressed . 2
Drift, drifting, drifted . . 4
Drill, drilling, drilled . . 2
Drink, drinking, drunk*; past, *drank* 4, 12
Drip, dripping, dripped . 3
*Drive, driving, driven; past, *drove* 1, 12
Drivel, drivelling, drivelled . 8
Drool, drooling, drooled . 5
Droop, drooping, drooped . 5
Drop, dropping, dropped . 3
Drown, drowning, drowned . 5
Drub, drubbing, drubbed . 3
Drug, drugging, drugged . 3
Drum, drumming, drummed 3
Dry, drying, dried . . . 9
Dub, dubbing, dubbed . . 3
Duck, ducking, ducked . . 4
Duel, duelling, duelled . . 8
Dulcify, dulcifying, dulcified 9
Dumfound, dumfounding, dumfounded . . . 4
Dump, dumping, dumped . 4
Dun, dunning, dunned . . 3
Dung, dunging, dunged . 4
Dust, dusting, dusted . . 4
Dwarf, dwarfing, dwarfed . 4
Dwell, dwelling, dwelled or dwelt 2
*Dye, dyeing, dyed . . . 1
Ear, earing, eared . . . 5
Earn, earning, earned . . 4
Eat, eating, eaten; past *ate* 5, 12
Eavesdrop, eavesdropping, eavesdropped . . . 6
Ebb, ebbing, ebbed . . 2
Echo, echoing, echoed . . 2
Eddy, eddying, eddied . . 9
Edify, edifying, edified . . 9
Edit, editing, edited . . 7
Effect, effecting, effected . 4
Eject, ejecting, ejected . . 4
Elbow, elbowing, elbowed . 2
Elect, electing, elected . . 4
Electrify, electrifying, electrified 9
Elicit, eliciting, elicited . 7
Embalm, embalming, embalmed 4
Embargo, embargoing, embargoed 2
Embark, embarking, embarked 4
Embarrass, embarrassing, embarrassed 2
Embay, embaying, embayed . 10
Embed, embedding, embedded 6
Embellish, embellishing, embellished 4
Emblazon, emblazoning, emblazoned 7
Embloom, emblooming, embloomed 5
Embody, embodying, embodied 9
Embolden, emboldening, emboldened 7

* *Drunken* is an adjective implying habit.

Emborder, embordering, embordered 7
Emboss, embossing, embossed 2
Embowel, embowelling, embowelled 8
Embroider, embroidering, embroidered . . . 7
Embroil, embroiling, embroiled 5
Emit, emitting, emitted . 6
Empark, emparking, emparked 4
Empassion, empassioning, empassioned . . . 7
Employ, employing, employed 10
Empoison, empoisoning, empoisoned 7
Empower, empowering, empowered 7
Empty, emptying, emptied . 9
Enact, enacting, enacted . 4
Enamel, enamelling, enamelled 8
Enamour, enamouring, enamoured 7
Encamp, encamping, encamped 4
Enchain, enchaining, enchained 5
Enchant, enchanting, enchanted 4
Encounter, encountering, encountered 7
Encrimson, encrimsoning, encrimsoned 7
Encroach, encroaching, encroached 4
Encumber, encumbering, encumbered 7
End, ending, ended . . 4
Endanger, endangering, endangered 7
Endear, endearing, endeared 4
Endeavour, endeavouring, endeavoured . . . 7
Endenizen, endenizening, endenizened 7
Endow, endowing, endowed . 2
Engarrison, engarrisoning, engarrisoned . . . 7
Engender, engendering, engendered 7
Engird, engirding, engirded . 4
Englut, englutting, englutted 6
Engrail, engrailing, engrailed 5
Engrain, engraining, engrained 5
Engrasp, engrasping, engrasped 4
Engross, engrossing, engrossed 2
Engulf, engulfing, engulfed . 4
Enjoin, enjoining, enjoined . 5
Enjoy, enjoying, enjoyed . 10
Enlighten, enlightening, enlightened 7
Enlink, enlinking, enlinked . 4
Enlist, enlisting, enlisted . 4
Enliven, enlivening, enlivened 7
Enmesh, enmeshing, enmeshed 4
Enrank, enranking, enranked 4
Enravish, enravishing, enravished 4
Enregister, enregistering, enregistered 7
Enrich, enriching, enriched . 4
Enripen, enripening, enripened 7
Enrol, enrolling, enrolled . 6
Enroot, enrooting, enrooted . 5
Enseal, ensealing, ensealed . 5
Enseam, enseaming, enseamed 5
Ensear, ensearing, enseared . 5
Enshield, enshielding, enshielded 4
Enstamp, enstamping, enstamped 4
Ensweep, ensweeping, enswept 5
Entail, entailing, entailed . 5
Enter, entering, entered . 7
Entertain, entertaining, entertained 5
Entomb, entombing, entombed 4
Entrap, entrapping, entrapped 6
Entreat, entreating, entreated 5
Envassal, envassalling, envassalled 8
Envelop, enveloping, enveloped 7
Envenom, envenoming, envenomed 7
Environ, environing, environed 7
Envy, envying, envied . . 9
Equal, equalling, equalled . 8
Equip, equipping, equipped . 6

Erect, erecting, erected . . 4
Err, erring, erred . . . 2
Escarp, escarping, escarped . 4
Escheat, escheating, escheated 5
Eschew, eschewing, eschewed 2
Escort, escorting, escorted . 4
Espalier, espaliering, espaliered 7
Espy, espying, espied . . 9
Essay, essaying, essayed . 10
Establish, establishing, established 4
Esteem, esteeming, esteemed 5
Estop, estopping, estopped . 6
Estray, estraying, estrayed . 10
Estreat, estreating, estreated 5
Etch, etching, etched . . 4
Even, evening, evened . . 7
Evert, everting, everted . . 4
Evict, evicting, evicted . . 4
Exact, exacting, exacted . 4
Exalt, exalting, exalted . . 4
Exceed, exceeding, exceeded . 5
Excel, excelling, excelled . 6
Except, excepting, excepted . 4
Excern, excerning, excerned . 4
Exclaim, exclaiming, exclaimed 5
Exemplify, exemplifying, exemplified 9
Exempt, exempting, exempted 4
Exert, exerting, exerted . 4
Exhaust, exhausting, exhausted 4
Exhibit, exhibiting, exhibited 7
Exhort, exhorting, exhorted . 4
Exist, existing, existed . . 4
Expand, expanding, expanded 4
Expect, expecting, expected . 4
Expel, expelling, expelled . 6
Expend, expending, expended 4
Experiment, experimenting, experimented . . . 4
Explain, explaining, explained 5
Export, exporting, exported . 4
Expound, expounding, expounded 4
Express, expressing, expressed 2
Expugn, expugning, expugned 4
Exscind, excinding, exscinded 4
Extend, extending, extended 4
Extil, extilling, extilled . . 6
Extinguish, extinguishing, extinguished 4
Extol, extolling, extolled . 6
Extort, extorting, extorted . 4
Extract, extracting, extracted 4
Exult, exulting, exulted . 4
*Eye, eyeing, eyed . . 1
Fag, fagging, fagged . . 3
Fail, failing, failed . . 5
Faint, fainting, fainted . . 4
Fall, falling, fallen; past, *fell* 2, 12
Falsify, falsifying, falsified . 9
Fallow, fallowing, fallowed . 2
Falter, faltering, faltered . 7
Famish, famishing, famished 4
Fan, fanning, fanned . . 3
Fancy, fancying, fancied . 9
Farm, farming, farmed . . 4
Fashion, fashioning, fashioned 7
Fast, fasting, fasted . . 4
Fasten, fastening, fastened . 7
Fat, fatting, fatted . . 3
Father, fathering, fathered . 7
Fathom, fathoming, fathomed 7
Fatten, fattening, fattened . 7
Favour, favouring, favoured . 7
Fawn, fawning, fawned . . 5
Fay, faying, fayed . . . 10
Fear, fearing, feared . . 5
Feast, feasting, feasted . . 4
Feather, feathering, feathered 7
Fee, feeing, feed . . . 2
Feed, feeding, fed . . 5, 12
Feel, feeling, felt . . 5, 12
Feign, feigning, feigned . 4
Fell, felling, felled . . . 2
Fellow, fellowing, fellowed . 2
Felt, felting, felted . . 4
Fend, fending, fended . . 4
Feoff, feoffing, feoffed . . 2
Ferment, fermenting, fermented 4
Ferret, ferreting, ferreted . 7
Ferry, ferrying, ferried . . 9
Fester, festering, festered . 7
Festoon, festooning, festooned 5
Fetch, fetching, fetched . 4
Fetter, fettering, fettered . 7

Fidget, fidgeting, fidgeted . 7
Fight, fighting, fought . . 4
Filch, filching, filched . . 4
Fill, filling, filled . . . 2
Fillet, filleting, filleted . . 7
Filter, filtering, filtered . 7
Find, finding, found . 4, 12
Finger, fingering, fingered . 7
Firm, firming, firmed . . 4
Fish, fishing, fished . . 4
Fist, fisting, fisted . . . 4
Fit, fitting, fitted . . . 3
Fix, fixing, fixed . . . 2
Flag, flagging, flagged . . 3
Flam, flamming, flammed . 3
Flank, flanking, flanked . 4
Flap, flapping, flapped . . 3
Flat, flatting, flatted . . 3
Flatten, flattening, flattened . 7
Flatter, flattering, flattered . 7
Flaunt, flaunting, flaunted . 4
Flavour, flavouring, flavoured 7
Flaw, flawing, flawed . . 2
Flay, flaying, flayed . . 10
Fleck, flecking, flecked . . 4
Flee, fleeing, fled . . . 2
Fleer, fleering, fleered . . 5
Fleet, fleeting, fleeted . . 5
Flicker, flickering, flickered . 7
Flinch, flinching, flinched . 4
Fling, flinging, flung . 4, 12
Flirt, flirting, flirted . . 4
Flit, flitting, flitted . . 3
Flitter, flittering, flittered . 7
Float, floating, floated . . 5
Flock, flocking, flocked . . 4
Flog, flogging, flogged . . 3
Flood, flooding, flooded . 5
Floor, flooring, floored . . 5
Flop, flopping, flopped . . 3
Flounder, floundering, floundered 7
Flour, flouring, floured . . 5
Flourish, flourishing, flourished 4
Flout, flouting, flouted . . 5
Flurry, flurrying, flurried . 9
Flush, flushing, flushed . 4
Fluster, flustering, flustered . 7
Flutter, fluttering, fluttered . 7
Flux, fluxing, fluxed . . 2

Fly, flying, flown; past, *flew* 9, 12
Foal, foaling, foaled . . 5
Foam, foaming, foamed . . 5
Fob, fobbing, fobbed . . 3
Fodder, foddering, foddered . 7
Foil, foiling, foiled . . 5
Foin, foining, foined . . 5
Foist, foisting, foisted . . 4
Fold, folding, folded . . 4
Follow, following, followed . 2
Foment, fomenting, omented 4
Fool, fooling, fooled . . 5
Foot, footing, footed . . 5
Forbear, forbearing, forborne 5, 12
Forbid, forbidding, forbidden; past, *forbade* . . . 6, 12
Ford, fording, forded . . 4
Fordo, fordoing, fordone 2, 12
Forearm, forearming, forearmed 4
Forecast, forecasting, forecast 4, 12
Foredoom, foredooming foredoomed 5
Forefend, forefending, forefended 4
Forego, foregoing, foregone 2, 12
Foreknow, foreknowing, foreknown 2
Forelay, forelaying, forelaid . 10
Forelend, forelending, forelent 4, 12
Foreordain, foreordaining, foreordained . . . 5
Forerun, forerunning, forerun 6, 12
Foresay, foresaying, foresaid 10
Foresee, foreseeing, foreseen; past, *foresaw* . . 2, 12
Foreshadow, foreshadowing, foreshadowed . . . 2
Foreshorten, foreshortening, foreshortened . . . 7
Forestall, forestalling, forestalled 2
Foretell, foretelling, foretold 2, 12
Foretoken, foretokening, foretokened 7
Forewarn, forewarning, forewarned 4
Forfeit, forfeiting, forfeited . 7

Forget, forgetting, forgotten; past, *forgot* . . . 6, 12
Fork, forking, forked . . 4
Form, forming, formed . . 4
*Forsake, forsaking, forsaken; past, *forsook* . . 1, 12
Forswear, forswearing, forsworn 5
Fortify, fortifying, fortified . 9
Forward, forwarding, forwarded 4
Foster, fostering, fostered . 7
Fother, fothering, fothered . 7
Foul, fouling, fouled . . 5
Found, founding, founded . 4
Founder, foundering, foundered 7
Fowl, fowling, fowled . . 5
Frank, franking, franked . 4
Fray, fraying, frayed . . 10
Freak, freaking, freaked . 5
Free, freeing, freed . . 2
*Freeze, freezing, frozen; past, *froze* . . . 1, 12
Freight, freighting, freighted 4
Frequent, frequenting, frequented 4
Freshen, freshening, freshened 7
Fret, fretting, fretted . . 3
Fricassee, fricasseeing, fricasseed 2
Fright, frighting, frighted . 4
Frighten, frightening, frightened 7
Frill, frilling, frilled . . 2
Frisk, frisking, frisked . . 4
Fritter, frittering, frittered . 7
Frizz, frizzing, frizzed . . 2
Frolic, frolicking, frolicked . 8
Front, fronting, fronted . 4
Frost, frosting, frosted . . 4
Froth, frothing, frothed . 4
Frown, frowning, frowned . 5
Fructify, fructifying, fructified 9
Fry, frying, fried . . . 9
Fuel, fuelling, fuelled . . 8
Fulfil, fulfilling, fulfilled . 6
Full, fulling, fulled . . 2
Fund, funding, funded . . 4
Fur, furring, furred . . 3
Furl, furling, furled . . 4
Furrow, furrowing, furrowed 2
Further, furthering, furthered 7
Fuss, fussing, fussed . . 2
Gad, gadding, gadded . . 3
Gag, gagging, gagged . . 3
Gain, gaining, gained . . 5
Gainsay, gainsaying, gainsaid 10
Gall, galling, galled . . 2
Gallant, gallanting, gallanted 4
Gallop, galloping, galloped . 7
Gambol, gambolling, gambolled 8
Gammon, gammoning, gammoned 7
Ganch, ganching, ganched . 4
Garden, gardening, gardened 7
Garland, garlanding, garlanded 4
Garner, garnering, garnered . 7
Garnish, garnishing, garnished 4
Garrison, garrisoning, garrisoned 7
Garter, gartering, gartered . 7
Gash, gashing, gashed . . 4
Gasify, gasifying, gasified . 9
Gasp, gasping, gasped . . 4
Gather, gathering, gathered . 7
Gear, gearing, geared . . 5
Gee, geeing, geed . . . 2
Geld, gelding, gelded or gelt . 4
Gem, gemming, gemmed . 3
Gender, gendering, gendered . 7
Gern, gerning, gerned . . 4
Get, getting, gotten or got; past, *got* . . . 3, 12
Gibber, gibbering, gibbered . 7
Gibbet, gibbeting, gibbeted . 7
Gift, gifting, gifted . . 4
Gild, gilding, gilded . . 4
Gin, ginning, ginned . . 3
Gird, girding, girded . . 4
Girth, girthing, girthed . . 4
*Give, giving, given; past, *gave* 1, 12
Glad, gladding, gladded . 3
Gladden, gladdening, gladdened 7

Glair, glairing, glaired . . 5
Glass, glassing, glassed . . 2
Gleam, gleaming, gleamed . 5
Glean, gleaning, gleaned . 5
Glimmer, glimmering, glimmered 7
Glisten, glistening, glistened . 7
Glitter, glittering, glittered . 7
Gloat, gloating, gloated . . 5
Gloom, glooming, gloomed . 5
Glorify, glorifying, glorified . 9
Glory, glorying, gloried . . 9
Gloss, glossing, glossed . . 2
Glow, glowing, glowed . . 2
Glut, glutting, glutted . . 3
Gnar, gnarring, gnarred . 3
Gnash, gnashing, gnashed . 4
Gnaw, gnawing, gnawed . 2
Go, going, gone; past, *went* 2, 12
Goad, goading, goaded . . 5
Gossip, gossiping, gossiped . 7
Govern, governing, governed 4
Grab, grabbing, grabbed . 3
Graft, grafting, grafted . . 4
Grain, graining, grained . 5
Grant, granting, granted . 4
Grasp, grasping, grasped . 4
Grass, grassing, grassed . 2
Gratify, gratifying, gratified . 9
Gravel, gravelling, gravelled 8
Greet, greeting, greeted . 5
*Grieve, grieving, grieved . 1
Grill, grilling, grilled . . 2
Grin, grinning, grinned . . 3
Grind, grinding, ground . 4
Groan, groaning, groaned . 5
Ground, grounding, grounded 4
Group, grouping, grouped . 5
Grovel, grovelling, grovelled 8
Grow, growing, grown; past, *grew* 2, 12
Growl, growling, growled . 5
Grub, grubbing, grubbed . 3
Grunt, grunting, grunted . 4
Guard, guarding, guarded . 4
Gudgeon, gudgeoning, gudgeoned 7
Guess, guessing, guessed . 2
Gull, gulling, gulled . . 2
Gully, gullying, gullied . . 9
Gulp, gulping, gulped . . 4
Gum, gumming, gummed . 3
Gush, gushing, gushed . . 4
Gut, gutting, gutted . . 3
Gutter, guttering, guttered . 7
Habit, habiting, habited . 7
Hack, hacking, hacked . . 4
Hackney, hackneying, hackneyed 10
Hail, hailing, hailed . . 5
Halloo, hallooing, hallooed . 2
Hallow, hallowing, hallowed 2
Halt, halting, halted . . 4
Halter, haltering, haltered . 7
Hammer, hammering, hammered 7
Hamper, hampering, hampered 7
Hand, handing, handed . 4
Handcuff, handcuffing, handcuffed 2
Hang, hanging, hanged; past, *hanged, hung* . . . 4
Hank, hanking, hanked . . 4
Hanker, hankering, hankered 7
Happen, happening, happened 7
Harass, harassing, harassed . 2
Harbinger, harbingering, harbingered 7
Harbour, harbouring, harboured 7
Harden, hardening, hardened 7
Hark, harking, harkened . 4
Harm, harming, harmed . 4
Harness, harnessing, harnessed 2
Harp, harping, harped . . 4
Harpoon, harpooning, harpooned 5
Harrow, harrowing, harrowed 2
Harry, harrying, harried . 9
Harvest, harvesting, harvested 4
Hash, hashing, hashed . . 4
Hasten, hastening, hastened . 7
Hatch, hatching, hatched . 4
Hatchel, hatchelling, hatchelled 8
Haul, hauling, hauled . . 5
Haunt, haunting, haunted . 4
*Have, having, had . 1, 12

Havoc, havocking, havocked . 8
Haw, hawing, hawed . . 2
Hawk, hawking, hawked . 5
Hay, haying, hayed . . 10
Hazard, hazarding, hazarded 4
Head, heading, headed . . 5
Heal, healing, healed . . 5
Heap, heaping, heaped . . 5
Hear, hearing, heard . . 5
Hearken, hearkening, hearkened 7
Hearten, heartening, heartened 7
Heat, heating, heated . . 5
Hector, hectoring, hectored . 7
Heed, heeding, heeded . . 5
Heel, heeling, heeled . . 5
Heeltap, heeltapping, heeltapped 6
Heft, hefting, hefted . . 4
Heighten, heightening, heightened 7
Helm, helming, helmed . 4
Help, helping, helped . . 4
Hem, hemming, hemmed . 3
Herald, healding, heralded . 4
Herd, herding, herded . . 4
Hiccough, hiccoughing, hiccoughed 4
*Hide, hiding, hidden or hid; past, *hid* . . . 1, 12
Hie, hieing, hied . . . 11
Hill, hilling, hilled . . 2
Hinder, hindering, hindered . 7
Hint, hinting, hinted . . 4
Hip, hipping, hipped . . 3
Hiss, hissing, hissed . . 2
Hit, hitting, hit . . 3, 12
Hitch, hitching, hitched . 4
Hoard, hoarding, hoarded . 4
*Hoe, hoeing, hoed . . 1
Hog, hogging, hogged . . 3
Hoiden, hoidening, hoidened 7
Hoist, hoisting, hoisted . . 4
Hold, holding, held . . 4, 12
Hollo, holloing, holloed . . 2
Hollow, hollowing, hollowed 2
Honey, honeying, honeyed . 10
Honour, honouring, honoured 7
Hood, hooding, hooded . . 5
Hoodwink, hoodwinking, hoodwinked 4
Hook, hooking, hooked . . 5
Hoop, hooping, hooped . . 5
Hoot, hooting, hooted . . 5
Hop, hopping, hopped . . 3
Horsewhip, horsewhipping, horsewhipped . . . 6
Hound, hounding, hounded . 4
Hovel, hovelling, hovelled . 8
Hover, hovering, hovered . 7
Howl, howling, howled . . 5
Huff, huffing, huffed . . 2
Hug, hugging, hugged . . 3
Hull, hulling, hulled . . 2
Hum, humming, hummed . 3
Humbug, humbugging, humbugged 6
Humour, humouring, humoured 7
Hunch, hunching, hunched . 4
Hunger, hungering, hungered 7
Hunt, hunting, hunted . . 4
Hurl, hurling, hurled . . 4
Hurry, hurrying, hurried . 9
Hurt, hurting, hurt . . 4
Husband, husbanding, husbanded 4
Hush, hushing, hushed . . 4
Husk, husking, husked . . 4
Hut, hutting, hutted . . 3
Huzza, huzzaing, huzzaed . 2
Hymn, hymning, hymned . 4
Hyp, hypping, hypped . . 3
Identify, identifying, identified 9
Imband, imbanding, imbanded 4
Imbank, imbanking, imbanked 4
Imbed, imbedding, imbedded 6
Imbitter, imbittering, imbittered 7
Imbosk, imbosking, imbosked 4
Imbower, imbowering, imbowered 7
Imbrown, imbrowning, imbrowned 5
Immask, immasking, immasked 4
Immesh, immeshing, immeshed 4
Immit, immitting, immitted . 6
Imp, imping, imped . . 4
Impact, impacting, impacted 4

Impair, impairing, impaired . 5
Impark, imparking, imparked 4
Impart, imparting, imparted . 4
Impassion, impassioning, impassioned 7
Impawn, impawning, impawned 5
Impeach, impeaching, impeached 4
Impearl, impearling, impearled 4
Impel, impelling, impelled . 6
Impend, impending, impended 4
Imperil, imperilling, imperilled 8
Implant, implanting, implanted 4
Implead, impleading, impleaded 5
Imply, implying, implied . 9
Impoison, impoisoning, impoisoned 7
Import, importing, imported 4
Impound, impounding, impounded 4
Impress, impressing, impressed 2
Imprint, imprinting, imprinted 4
Imprison, imprisoning, imprisoned 7
Impugn, impugning, impugned 4
Inarch, inarching, inarched . 4
Incask, incasking, incasked . 4
Inclasp, inclasping, inclasped 4
Incloister, incloistering, incloistered 7
Incloud, inclouding, inclouded 5
Incrust, incrusting, incrusted 4
Incumber, incumbering, incumbered 7
Incur, incurring, incurred . 6
Indart, indarting, indarted . 4
Indebt, indebting, indebted . 4
Indemnify, indemnifying, indemnified 9
Indent, indenting, indented . 4
Index, indexing, indexed . 2
Indict, indicting, indicted . 4
Induct, inducting, inducted . 4
Infect, infecting, infected . 4
Infer, inferring, inferred . 6
Infest, infesting, infested . 4
Infix, infixing, infixed . . 2
Inflect, inflecting, inflected . 4
Inflict, inflicting, inflicted . 4
Infold, infolding, infolded . 4
Inform, informing, informed 4
Infract, infracting, infracted 4
Ingraft, ingrafting, ingrafted 4
Ingulf, ingulfing, ingulfed . 4
Inhabit, inhabiting, inhabited 7
Inherit, inheriting, inherited 7
Inhibit, inhibiting, inhibited 7
Inject, injecting, injected . 4
Ink, inking, inked . . . 4
Inlay, inlaying, inlaid . . 10
Inn, inning, inned . . . 2
Inrail, inrailing, inrailed . 5
Inscrol, inscrolling, inscrolled 6
Insculp, insculping, insculped 4
Inseam, inseaming, inseamed 5
Insert, inserting, inserted . 4
Inset, insetting, inset . 6, 12
Insist, insisting, insisted . 4
Inspect, inspecting, inspected 4
Inspirit, inspiriting, inspirited 7
Instal, installing, installed . 6
Instar, instarring, instarred . 6
Insteep, insteeping, insteeped 5
Instil, instilling, instilled . 6
Instruct, instructing, instructed 4
Insult, insulting, insulted . 4
Intend, intending, intended . 4
Intensify, intensifying, intensified 9
Inter, interring, interred . 6
Intercept, intercepting, intercepted 4
Intercommon, intercommoning, intercommoned . . 7
Intercur, intercurring, intercurred 6
Interdict, interdicting, interdicted 4
Interest, interesting, interested 4
Interject, interjecting, interjected 4
Interknit, interknitting, interknitted 6
Interlard, interlarding, interlarded 4

Interleaf, interleafing, interleafed 5
Interlink, interlinking, interlinked 4
Intermarry, intermarrying, intermarried 9
Intermit, intermitting, intermitted 6
Interpel, interpelling, interpelled 6
Interplead, interpleading, interpleaded 5
Interpret, interpreting, interpreted 7
Interrupt, interrupting, interrupted 4
Intersect, intersecting, intersected 4
Intersert, interserting, interserted. 4
Intertwist, intertwisting, intertwisted 4
Inthral, inthralling, inthralled 6
Intomb, intombing, intombed 4
Intort, intorting. intorted . 4
Intrench, intrenching, intrenched 4
Intromit, intromitting, intromitted 6
Introspect, introspecting, introspected 4
Introvert, introverting, introverted 4
Intrust, intrusting, instrusted 4
Inurn, inurning, inurned . 4
Invalid, invaliding, invalided 6
Inveigh, inveighing, inveighed 4
Invent, inventing, invented . 4
Invert, inverting, inverted . 4
Invest, investing, invested . 4
Inwrap, inwrapping, inwrapped 6
Irk, irking, irked 4
Iron, ironing, ironed . . 7
Itch, itching, itched . . 4
Item, iteming, itemed . . 7
Jabber, jabbering, jabbered . 7
Jag, jagging, jagged . . 3
Jam, jamming, jammed. . 3
Japan, japanning, japanned . 6
Jar jarring, jarred . . 3
Jaunt, jaunting, jaunted . 4
Jaw, jawing, jawed . . 2
Jeer, jeering, jeered . . 5
Jeopard, jeoparding, jeoparded 4
Jerk, jerking, jerked . . 4
Jest, jesting, jested . . 4
Jet, jetting, jetted . . . 3
Jewel, jewelling, jewelled . 8
Jib, jibbing, jibbed . . 3
Jig, jigging, jigged . . . 3
Jilt, jilting, jilted . . . 4
Job, jobbing, jobbed . . 3
Jockey, jockeying, jockeyed . 10
Jog, jogging, jogged . . 3
Join, joining, joined . . 5
Joint, jointing, jointed . . 4
Joist, joisting, joisted . . 4
Jolt, jolting, jolted . . . 4
Jot, jotting, jotted . . . 3
Journey, journeying, journeyed 10
Joy, joying, joyed . . . 10
Jug, jugging, jugged . . 3
Jump, jumping, jumped . 4
Junket, junketing, junketed . 7
Justify, justifying, justified . 9
Jut, jutting, jutted. . . 3
Keck, kecking, kecked . . 4
Keel, keeling, keeled . . 5
Keep, keeping, kept . . 5
Ken, kenning, kenned . . 3
Kennel, kennelling, kennelled 8
Kern, kerning, kerned . . 4
Kernel, kernelling, kernelled 8
Kick, kicking, kicked . . 4
Kid, kidding, kidded . . 3
Kidnap, kidnapping, kidnapped 6
Kilndry, kilndrying, kilndried 9
Kink, kinking, kinked . . 4
Kiss, kissing, kissed . . 4
Kitten, kittening, kittened . 7
Klick, klicking, klicked . . 4
Knab, knabbing, knabbed . 3
Knead, kneading, kneaded . 5
Kneel, kneeling, kneeled . 5
Knight, knighting, knighted . 4
Knit, knitting, knitted . . 3
Knock, knocking, knocked . 4
Knot, knotting, knotted . 3

*Know, knowing, known; past, *knew* . . . 2, 12
Label, labelling, labelled . 8
Labour, labouring, laboured . 7
Lack, lacking, lacked . . 4
Lackey, lackeying, lackeyed . 10
Lacquer, lacquering, lacquered 7
*Lade, lading, laden; past, *laded* 1, 12
Lag, lagging, lagged . . 3
Lamb, lambing, lambed . 4
Lament, lamenting, lamented 4
Lampoon, lampooning, lampooned 5
Lanch, lanching, lanched . 4
Land, landing, landed . . 4
Landlock, landlocking, landlocked 4
Languish, languishing, languished 4
Lap, lapping, lapped . . 3
Lard, larding, larded . . 4
Larrup, larruping, larruped . 7
Lash, lashing, lashed . . 4
Last, lasting, lasted . . 4
Latch, latching, latched . 4
Lather, lathering, lathered . 7
Laud, lauding, lauded . . 5
Laugh, laughing, laughed . 4
Launch, launching, launched 4
Laveer, laveering, laveered . 5
Lavish, lavishing, lavished . 4
Lay, laying, laid . . . 10
Lead, leading, led . . 5, 12
Leaf, leafing, leafed . . 5
Leak, leaking, leaked . . 5
Lean, leaning, leaned . . 5
Leap, leaping, leaped . . 5
Learn, learning, learned . 4
Leaven, leavening, leavened . 7
Leech, leeching, leeched . 4
Leer, leering, leered . . 5
Lend, lending, lent . 4, 12
Lengthen, lengthening, lengthened 7
Lessen, lessening, lessened . 7
Lesson, lessoning, lessoned . 7
Let, letting, let . . 3, 12
Letter, lettering, lettered . 7
Level, levelling, levelled . 8
Levy, levying, levied . . 9
Libel, libelling, libelled . . 8
Lick, licking, licked . . 4
Lie, lying, lain (or lien); past, *lay* 11, 12
Lift, lifting, lifted . . . 4
Light, lighting, lighted . . 4
Lighten, lightening, lightened 7
Liken, likening, likened . 7
Limb, limbing, limbed . . 4
Limber, limbering, limbered 7
Limit, limiting, limited . . 7
Limn, limning, limned . . 4
Limp, limping, limped . . 4
Linger, lingering, lingered . 7
Link, linking, linked . . 4
Lip, lipping, lipped . . 3
Liquefy, liquefying, liquefied . 9
Lisp, lisping, lisped . . 4
List, listing, listed . . . 4
Listen, listening, listened . 7
Litter, littering, littered . 7
Load, loading, loaded or laden 5
Loan, loaning, loaned . . 5
Lock, locking, locked . . 4
Loiter, loitering, loitered . 7
Loll, lolling, lolled . . . 2
Long, longing, longed . . 4
Loo, looing, looed . . . 2
Look, looking, looked . . 5
Loom, looming, loomed . 5
Loosen, loosening, loosened . 7
Lop, lopping, lopped . . 3
Lord, lording, lorded . . 4
*Lose, losing, lost; past tense, *lost* 1, 12
Lot, lotting, lotted . . 3
Low, lowing, lowed . . 2
Lower, lowering, lowered . 7
Luff, luffing, luffed . . 2
Lug, lugging, lugged . . 3
Lull, lulling, lulled . . 2
Lumber, lumbering, lumbered 7
Lump, lumping, lumped . 4
Lunch, lunching, lunched . 4
Lurch, lurching, lurched . 4
Lurk, lurking, lurked . . 4
Lust, lusting, lusted . . 4
Madden, madden ng, maddened 7

Madefy, madefying, madefied 9
Magnify, magnifying, magnified 9
Mail, mailing, mailed . . 5
Maim, maiming, maimed . 5
Maintain, maintaining, maintained. 5
Malign, maligning, maligned 4
Mall, malling, malled . . 2
Malt, malting, malted . . 4
Maltreat, maltreating, maltreated 5
Man, manning, manned . 3
Manifest, manifesting, manifested 4
Manumit, manumitting, manumitted 6
Mar, marring, marred . . 3
March, marching, marched . 4
Margin, margining, margined 7
Mark, marking, marked . 4
Market, marketing, marketed 7
Marl, marling, marled . : 4
Marry, marrying, married . 9
Marshal, marshalling, marshalled 8
Martyr, martyring, martyred 7
Marvel, marvelling, marvelled 8
Mash, mashing, mashed . 4
Mask, masking, masked . 4
Master, mastering, mastered 7
Mat, matting, matted . . 3
Match, matching, matched . 4
Matter, mattering, mattered . 7
Maul, mauling, mauled. . 5
Maunder, maundering, maundered 7
May, maying, mayed . . 10
Mean, meaning, meant . . 5
Meander, meandering, meandered 7
Meeken, meekening, meekened 7
Meet, meeting, met . . 5
Mellow, mellowing, mellowed 2
Melt, melting, melted . . 4
Mend, mending, mended . 4
Mention, mentioning, mentioned. 5
Merit, meriting, merited . 7
Mesh, meshing, meshed . 4
Mess, messing, messed . . 4
Mew, mewing, mewed . . 2
Mewl, mewling, mewled . 5
Mildew, mildewing, mildewed 2
Milk, milking, milked . . 4
Mill, milling, milled . . 2
Mimic, mimicking, mimicked 8
Mind, minding, minded . 4
Minister, ministering, ministered 7
Mint, minting, minted . . 4
Misaffirm, misaffirming, misaffirmed 4
Misapply, misapplying, misapplied 9
Misapprehend, misapprehending, misapprehended . 4
Miscall, miscalling, miscalled 2
Miscarry, miscarrying, miscarried 9
Miscast, miscasting, miscast . 4
Mischief, mischiefing, mischiefed 7
Misconduct, misconducting, misconducted 4
Miscount, miscounting, miscounted 4
Misdemean, misdemeaning, misdemeaned . . . 5
Misdeem, misdeeming, misdeemed 5
Misdirect, misdirecting, misdirected 4
Misdo, misdoing, misdone 2, 12
Misdoubt, misdoubting, misdoubted 4
Misemploy, misemploying, misemployed . . . 10
Misform, misforming, misformed 4
Misgovern, misgoverning, misgoverned . . . 4
Mishappen, mishappening, mishappened . . . 7
Misinfer, misinferring, misinferred 6
Misinform, misinforming, misinformed . 4

Misinstruct, misinstructing, misinstructed . . . 4
Misinterpret, misinterpreting misinterpreted . . . 7
Misjoin, misjoining, misjoined 5
Mislay, mislaying, mislaid . 10
Mislead, misleading, misled . 5
Mismark, mismarking, mismarked 4
Mispoint, mispointing, mispointed 4
Misprint, misprinting, misprinted 4
Misreckon, misreckoning, misreckoned . . . 7
Misrepresent, misrepresenting, misrepresented . . 4
Miss, missing, missed . . 2
Missay, missaying, missaid . 10
Misspell, misspelling, misspelled 2
Misspend, misspending, misspent 4
Mist, misting, misted . . 4
Misterm, misterming, mistermed 4
Mistrain, mistraining, mistrained 5
Mistrust, mistrusting, mistrusted 4
Misturn, misturning, misturned 4
Moan, moaning, moaned . 5
Moat, moating, moated . 5
Mob, mobbing, mobbed . 3
Mock, mocking, mocked . 4
Model, modelling, modelled . 8
Modify, modifying, modified 9
Moisten, moistening, moistened 7
Molest, molesting, molested . 4
Mollify, mollifying, mollified 9
Moor, mooring, moored . 5
Moot, mooting, mooted . . 5
Mop, mopping, mopped . 3
Mortify, mortifying, mortified 9
Moss, mossing, mossed . . 2
Mother, mothering, mothered 7
Motion, motioning, motioned 7
Mould, moulding, moulded . 4
Moulder, mouldering, mouldered 7
Moult, moulting, moulted . 4
Mound, mounding, mounded 4
Mount, mounting, mounted . 4
Mourn, mourning, mourned . 4
Mow, mowing, mowed or mown; past, *mowed* . . 2
Mowburn, mowburning, mowburned 4
Muck, mucking, mucked . 4
Mud, mudding, mudded . . 3
Muddy, muddying, muddied . 9
Mulct, mulcting, mulcted . 4
Mull, mulling, mulled . . 2
Multiply, multiplying, multiplied 9
Mummify, mummifying, mummified 9
Mump, mumping, mumped . 4
Mundify, mundifying, mundified 9
Murder, murdering, murdered 7
Murmur, murmuring, murmured 7
Musk, musking, musked . 4
Muster, mustering, mustered 7
Mutiny, mutinying, mutinied 9
Mutter, muttering, muttered 7
Mystify, mystifying, mystified 9
Nab, nabbing, nabbed . . 3
Nail, nailing, nailed . . 5
Nap, napping, napped . . 3
Narrow, narrowing, narrowed 2
Near, nearing, neared . . 5
Need, needing, needed . . 5
Neglect, neglecting, neglected 4
Neigh, neighing, neighed . 4
Neighbour, neighbouring, neighboured . . . 7
Net, netting, netted . . 3
Nib, nibbing, nibbed . . 3
Nick, nicking, nicked . . 4
Nip, nipping, nipped . . 3
Nod, nodding, nodded . . 3
Nonplus, nonplussing, nonplussed 8
Nonsuit, nonsuiting, nonsuited 7
Notch, notching, notched . 4

Notify, notifying, notified . 9
Nourish, nourishing, nourished 4
Nullify, nullifying, nullified . 9
Numb, numbing, numbed . 4
Number, numbering, numbered 7
Nut, nutting, nutted . . 3
Oar, oaring, oared . . . 5
Obey, obeying, obeyed . . 10
Object, objecting, objected . 4
Obstruct, obstructing, obstructed 4
Obtain, obtaining, obtained . 5
Obtest, obtesting, obtested . 4
Obvert, obverting, obverted . 4
Occasion, occasioning, occasioned 7
Occupy, occupying, occupied 9
Occur, occurring, occurred . 6
Offend, offending, offended . 4
Offer, offering, offered . . 7
Oil, oiling, oiled . . . 5
Oint, ointing, ointed . . 4
Omit, omitting, omitted . 6
Open, opening, opened . . 7
Oppress, oppressing, oppressed 2
Oppugn, oppugning, oppugned 4
Orb, orbing, orbed . . 4
Ordain, ordaining, ordained . 5
Order, ordering, ordered . 7
Ornament, ornamenting, ornamented 4
Ossify, ossifying, ossified . 9
Oust, ousting, ousted . . 4
Out, outing, outed . . . 5
Outact, outacting, outacted . 4
Outbid, outbidding, outbidden 6
Outbrazen, outbrazening, outbrazened 7
Outclimb, outclimbing, outclimbed 4
Outdo, outdoing, outdone . 2
Outfit, outfitting, outfitted . 6
Outflank, outflanking, outflanked 4
Outfly, outflying, outflown . 9
Outgeneral, outgeneralling, outgeneralled . . . 8
Outgo, outgoing, outgone . 2
Outgrow, outgrowing, outgrown 2
Outlast, outlasting, outlasted 4
Outlaw, outlawing, outlawed 2
Outleap, outleaping, outleaped 5
Outlie, outlying, outlain . 11
Outlook, outlooking, outlooked 5
Outnumber, outnumbering, outnumbered 7
Outpour, outpouring, outpoured 5
Outrun, outrunning, outrun . 6
Outsail, outsailing, outsailed 5
Outshoot, outshooting, outshot 5
Outspread, outspreading, outspread 5
Outstand, outstanding, outstood 4
Outstrip, outstripping, outstripped 6
Outswear, outswearing, outsworn 5
Outtalk, outtalking, outtalked 4
Outvie, outvying, outvied . 11
Outvillain, outvillaining, outvillained 7
Outwalk, outwalking, outwalked 4
Outwear, outwearing, outworn 5
Outweigh, outweighing, outweighed 4
Outwit, outwitting, outwitted 6
Outwork, outworking, outworked 4
Overabound, overabounding, overabounded . . . 4
Overact, overacting, overacted 4
Overarch, overarching, overarched 4
Overbear, overbearing, overborne 5
Overbid, overbidding, overbidden 6
Overburden, overburdening, overburdened . . . 7
Overcast, overcasting, overcast 4
Overclimb, overclimbing, overclimbed . . . 4

Overcloud, overclouding, overclouded . . . 5
Overdo, overdoing, overdone 2
Overdraw, overdrawing, overdrawn 2
Overdress, overdressing, overdressed 2
*Overeye, overeyeing, overeyed 1
Overflow, overflowing, overflowed 2
Overfreight, overfreighting, overfreighted . . . 4
Overgild, overgilding, overgilt 4
Overgo, overgoing, overgone . 2
Overgrow, overgrowing, overgrown 2
Overhang, overhanging, overoverhung 4
Overharden, overhardening, overhardened . . . 7
Overhaul, overhauling, overhauled 5
Overhear, overhearing, overheard 5
Overheat, overheating, overheated 5
Overjoy, overjoying, overjoyed 10
Overlabour, overlabouring, overlaboured . . . 7
Overlay, overlaying, overlaid 10
Overleap, overleaping, overleaped 5
Overload, overloading, overloaded or overladen . . 5
Overlook, overlooking, overlooked 5
Overmaster, overmastering, overmastered . . . 7
Overpass, overpassing, overpassed 2
Overpay, overpaying, overpaid 10
Overpower, overpowering, overpowered . . . 7
Overpress, overpressing, overpressed 2
Overreach, overreaching, overreached . . . 4
Overread, overreading, overread 5
Overripen, overripening, overripened 7
Overrun, overrunning, overrun 6
Oversee, overseeing, overseen 2
Overset, oversetting, overset . 6
Overshadow, overshadowing, overshadowed . . . 2
Overshoot, overshooting, overshot 5
Overskip, overskipping, overskipped 6
Oversleep, oversleeping, overslept 5
Overspread, overspreading, overspread 5
Overstock, overstocking, overstocked 4
Overstrain, overstraining, overstrained . . . 5
Overswell, overswelling, overswollen . . . 2
Overtask, overtasking, overtasked 4
Overthrow, overthrowing, overthrown . . . 2
Overtop, overtopping, overtopped . . . 6
Overturn, overturning, overturned 4
Overween, overweening, overweened 5
Overweigh, overweighing, overweighed . . . 4
Overwhelm, overwhelming, overwhelmed . . . 4
Overwork, overworking, overworked 4
Own, owning, owned . . 5
Pacify, pacifying, pacified . 9
Pack, packing, packed . . 4
Packet, packeting, packeted . 7
Pad, padding, padded . . 3
Padlock, padlocking, padlocked 4
Pain, paining, pained . . 5
Paint, painting, painted . 4
Pair, pairing, paired . . 5

Pall, palling, palled . . 2
Palm, palming, palmed . 4
Palter, paltering, paltered . 7
Pamper, pampering, pampered 7
Pamphlet, pamphleting, pamphleted 7
Pander, pandering, pandered 7
Panel, panelling, panelled . 8
Pang, panging, panged . . 4
Pant, panting, panted . . 4
Paper, papering, papered . 7
Paragon, paragoning, paragoned 7
Paragraph, paragraphing, paragraphed . . . 4
Parallel, paralleling paralleled 7
Parboil, parboiling, parboiled 5
Parcel, parcelling, parcelled . 8
Parch, parching, parched . 4
Pardon, pardoning, pardoned 7
Parget, pargeting, pargeted . 7
Park, parking, parked . . 4
Parley, parleying, parleyed . 10
Parody, parodying, parodied 9
Parry, parrying, parried . 9
Part, parting, parted . . 4
Partition, partitioning, partitioned 7
Pass, passing, passed . . 2
Pat, patting, patted . . 3
Patch, patching, patched . 4
Patent, patenting, patented . 4
Path, pathing, pathed . . 4
Patrol, patrolling, patrolled . 6
Patter, pattering, pattered . 7
Pattern, patterning, patterned 4
Pavilion, pavilioning, pavilioned 7
Paw, pawing, pawed . . 2
Pawn, pawning, pawned . 5
Pay, paying, paid . . . 10
Peal, pealing, pealed . . 5
Pearl, pearling, pearled . 4
Peck, pecking, pecked . . 4
Peel, peeling, peeled . . 5
Peep, peeping, peeped . . 5
Peer, peering, peered . . 5
Peg, pegging, pegged . . 3
Pelt, pelting, pelted . . 4
Pen, penning, penned . . 3
Pencil, pencilling, pencilled . 8
Pension, pensioning, pensioned 7
Pepper, peppering, peppered 7
*Perceive, perceiving, perceived 1
Perch, perching, perched . 4
Perfect, perfecting, perfected 4
Perform, performing, performed 4
Peril, perilling, perilled . 8
Periwig, periwigging, periwigged 8
Perk, perking, perked . . 4
Permit, permitting, permitted 6
Persist, persisting, persisted . 4
Personify, personifying, personified 9
Pertain, pertaining, pertained 5
Perturb, perturbing, perturbed 4
Pervert, perverting, perverted 4
Pester, pestering, pestered . 7
Pet, petting, petted . . 3
Petition, petitioning, petitioned 7
Petrify, petrifying, petrified . 9
Phial, phialling, phialled . 8
Physic, physicking, physicked 8
Pick, picking, picked . . 4
Pig, pigging, pigged . . 3
Pilfer, pilfering, pilfered . 7
Pillory, pillorying, pilloried . 9
Pilot, piloting, piloted . . 7
Pimp, pimping, pimped . 4
Pin, pinning, pinned . . 3
Pinch, pinching, pinched . 4
Pinion, pinioning, pinioned . 7
Pink, pinking, pinked . . 4
Pioneer, pioneering, pioneered 5
Pip, pipping, pipped . . 3
Pistol, pistolling, pistolled . 8
Pit, pitting, pitted . . 3
Pitch, pitching, pitched . 4
Pity, pitying, pitied . . 9
Placard, placarding, placarded 4
Plain, plaining, plained . 5
Plait, plaiting, plaited . . 5
Plan, planning, planned . 3
Plank, planking, planked . 4

Plant, planting, planted . 4
Plash, plashing, plashed . 4
Plaster, plastering, plastered 7
Play, playing, played . . 10
Plead, pleading, pleaded . 5
Plight, plighting, plighted . 4
Plod, plodding, plodded . 3
Plot, plotting, plotted . . 3
Plough, ploughing, ploughed 4
Pluck, plucking, plucked . 4
Plug, plugging, plugged . . 3
Plumb, plumbing, plumbed . 4
Plunder, plundering, plundered 7
Ply, plying, plied . . . 9
Poach, poaching, poached . 4
Pocket, pocketing, pocketed . 7
Pod, podding, podded . . 3
Point, pointing, pointed . 4
Poison, poisoning, poisoned . 7
Polish, polishing, polished . 4
Pomatum, pomatuming, pomatumed 7
Pommel, pommelling, pommelled 8
Ponder, pondering, pondered 7
Poniard, poniarding, poniarded 4
Pop, popping, popped . . 3
Port, porting, ported . . 4
Portcullis, portcullising, portcullised 7
Portend, portending, portended 4
Portion, portioning, portioned 7
Portray, portraying, portrayed 10
Possess, possessing, possessed 2
Posset, posseting, posseted . 7
Post, posting, posted . . 4
Postil, postilling postilled . 8
Pot, potting, potted . . 3
Pother, pothering, pothered . 7
Pouch, pouching, pouched . 4
Pound, pounding, pounded . 4
Pour, pouring, poured . . 5
Pout, pouting, pouted . . 5
Powder, powdering, powdered 7
Prank, pranking, pranked . 4
Pray, praying, prayed . . 10
Preach, preaching, preached 4
Precaution, precautioning, precautioned . . . 7
*Precede, preceding, preceded 1
Predict, predicting, predicted 4
Pre-elect, pre-electing, pre-elected 4
Pre-exist, pre-existing, pre-existed 4
Prefer, preferring, preferred . 6
Prefix, prefixing, prefixed . 2
Prelect, prelecting, prelected 4
Preoccupy, preoccupying, preoccupied 9
Preordain, preordaining, preordained 5
Prepay, prepaying, prepaid . 10
Prescind, prescinding, prescinded 4
Present, presenting, presented 4
Presignify, presignifying, presignified 9
Press, pressing, pressed . 2
Pretend, pretending, pretended 4
Pretermit, pretermitting, pretermitted 6
Prevail, prevailing, prevailed 5
Prevent, preventing, prevented 4
Prey, preying, preyed . . 10
Prick, pricking, pricked . . 4
Prig, prigging, prigged . . 3
Prim, primming, primmed . 3
Prink, prinking, prinked . 4
Print, printing, printed . . 4
Prison, prisoning, prisoned . 7
Privateer, privateering, privateered 5
Proceed, proceeding, proceeded 5
Proclaim, proclaiming, proclaimed 5
Profess, professing, professed 2
Proffer, proffering, proffered . 7
Profit, profiting, profited . 7
Progress, progressing, progressed 2
Prohibit, prohibiting, prohibited 7

Project, projecting, projected 4
Prolong, prolonging, prolonged 4
Prompt, prompting, prompted 4
Prop, propping, propped . 3
Propel, propelling, propelled 6
Propend, propending, propended 4
Prophesy, prophesying, prophesied 9
Proportion, proportioning, proportioned . . . 7
Propound, propounding, propounded 4
Propugn, propugning, propugned 4
Prosper, prospering, prospered 7
Protect, protecting, protected 4
Protend, protending, protended 4
Protest, protesting, protested 4
Protract, protracting, protracted 4
Proverb, proverbing, proverbed 4
Provision, provisioning, provisioned 7
Prowl, prowling, prowled . 5
Pry, prying, pried . . . 9
Pucker, puckering, puckered 7
Pudder, puddering, puddered 7
Puff, puffing, puffed . . 2
Pump, pumping, pumped . 4
Pun, punning, punned . . 3
Punch, punching, punched . 4
Punish, punishing, punished. 4
Punt, punting, punted . . 4
Pup, pupping, pupped . . 3
Pur, purring, purred . . 3
Purify, purifying, purified . 9
Purl, purling, purled . . 4
Purloin, purloining, purloined 5
Purport, purporting, purported 4
Purr, purring, purred . . 2
Purvey, purveying, purveyed 10
Push, pushing, pushed . . 4
Put, putting, put . . 3, 12
Putrefy, putrefying, putrefied 9
Quack, quacking, quacked . 4
Quail, quailing, quailed . 5
Qualify, qualifying, qualified 9
Quarrel, quarrelling, quarrelled 8
Quarry, quarrying, quarried. 9
Quarter, quartering, quartered 7
Quash, quashing, quashed . 4
Quaver, quavering, quavered 7
Queen, queening, queened . 5
Quench, quenching, quenched 4
Query, querying, queried . 9
Quest, questing, quested . 4
Question, questioning, questioned 7
Quicken, quickening, quickened 7
Quiet, quieting, quieted . 7
Quill, quilling, quilled . . 2
Quilt, quilting, quilted . . 4
Quip, quipping, quipped . 3
Quit, quitting, quitted . . 3
Quiver, quivering, quivered . 7
Quoit, quoiting, quoited . 5
Quoth is only a past tense . 12
Rabbet, rabbeting, rabbeted . 7
Rack, racking, racked . . 4
Raft, rafting, rafted . . 4
Rail, railing, railed . . 5
Rain, raining, rained . . 5
Rally, rallying, rallied . . 9
Ram, ramming, rammed . 3
Ramify, ramifying, ramified . 9
Ramp, ramping, ramped . 4
Rank, ranking, ranked . . 4
Ransack, ransacking, ransacked 4
Ransom, ransoming, ransomed 7
Rant, ranting, ranted . . 4
Rap, rapping, rapped . . 3
Rarefy, rarefying, rarefied . 9
Rash, rashing, rashed . . 4
Rasp, rasping, rasped . . 4
Rat, ratting, ratted . . 3
Ratify, ratifying, ratified . 9
Ravel, ravelling, ravelled . 8
Raven, ravening, ravened . 7
Ray, raying, rayed . . 10
Reabsorb, reabsorbing, reabsorbed 4

Reach, reaching, reached . 4
React, reacting, reacted . 4
Read, reading, read . 5, 12
Readjourn, readjourning, readjourned 4
Readjust, readjusting, readjusted 4
Readmit, readmitting, readmitted 6
Reap, reaping, reaped . . 5
Rear, rearing, reared . . 5
Reason, reasoning, reasoned . 7
Reassert, reasserting, reasserted 4
Rebel, rebelling, rebelled . 6
Rebound, rebounding, rebounded 4
Rebuild, rebuilding, rebuilt . 4
Rebut, rebutting, rebutted . 6
Recall, recalling, recalled .. 2
Recant, recanting, recanted . 4
Recast, recasting, recast . 4
*Recede, receding, receded . 1
Receipt, receipting, receipted 4
*Receive, receiving, received 1
Recheat, recheating, recheated 5
Reckon, reckoning, reckoned 7
Reclaim, reclaiming, reclaimed 5
Recoil, recoiling, recoiled . 5
Recollect, recollecting, recollected 4
Recommend, recommending, recommended . . . 4
Recommit, recommitting, recommitted 6
Reconduct, reconducting, reconducted 4
Reconquer, reconquering, reconquered 7
Reconsider, reconsidering, reconsidered 7
Reconvey, reconveying, reconveyed 10
Record, recording, recorded . 4
Recount, recounting, recounted 4
Recover, recovering, recovered 7
Recruit, recruiting, recruited 5
Rectify, rectifying, rectified . 9
Recur, recurring, recurred . 6
Redact, redacting, redacted . 4
Redden, reddening, reddened 7
Redeem, redeeming, redeemed 5
Redeliver, redelivering, redelivered 7
Redemand, redemanding, redemanded 4
Redound, redounding, redounded 4
Redress, redressing, redressed 2
Reecho, reechoing, reechoed 2
Reedify, reedifying, reedified 9
Reef, reefing, reefed . . 5
Reek, reeking, reeked . . 5
Reel, reeling, reeled . . 5
Reenact, reenacting, reenacted 4
Reenter, reentering, reentered 7
Reestablish, reestablishing, reestablished . . . 4
Refel, refelling, refelled . . 6
Refer, referring, referred . 6
Refit, refitting, refitted . . 6
Reflect, reflecting, reflected . 4
Refoment, refomenting, refomented 4
Reform, reforming, reformed 4
Refract, refracting, refracted 4
Refrain, refraining, refrained 5
Refresh, refreshing, refreshed 4
Refund, refunding, refunded 4
Regain, regaining, regained . 5
Regard, regarding, regarded . 4
Register, registering, registered 7
Regress, regressing, regressed 2
Regret, regretting, regretted . 6
Rehear, rehearing, reheard . 5
Reign, reigning, reigned . 4
Rein, reining, reined . . 5
Reinsert, reinserting, reinserted 4
Reinstal, reinstalling, reinstalled 6
Reinvest, reinvesting, reinvested 4
Reject, rejecting, rejected . 4
Rejoin, rejoining, rejoined . 5
Rejoint, rejointing, rejointed 4

Reland, relanding, relanded . 4
Relax, relaxing, relaxed . . 2
Relent, relenting, relented . 4
Relinquish, relinquishing, relinquished 4
Relish, relishing, relished . 4
Rely, relying, relied . . 9
Remain, remaining, remained 5
Remand, remanding, remanded 4
Remark, remarking, remarked 4
Remedy, remedying, remedied 9
Remember, remembering, remembered 7
Remind, reminding, reminded 4
Remit, remitting, remitted . 6
Remodel, remodelling, remodelled 8
Remount, remounting, remounted 4
Rencounter, rencountering, rencountered . . . 7
Rend, rending, rent . . 4
Render, rendering, rendered . 7
Renew, renewing, renewed . 2
Rent, renting, rented . . 4
Repair, repairing, repaired . 5
Repay, repaying, repaid . 10
Repeal, repealing, repealed . 5
Repeat, repeating, repeated . 5
Repel, repelling, repelled . 6
Repent, repenting, repented . 4
Replant, replanting, replanted 4
Replenish, replenishing, replenished 4
Replevy, replevying, replevied 9
Reply, replying, replied . 9
Report, reporting, reported . 4
Reposit, repositing, reposited 7
Reprehend, reprehending, reprehended 4
Represent, representing, represented 4
*Reprieve, reprieving, reprieved 7
Reprimand, reprimanding, reprimanded 4
Reprint, reprinting, reprinted 4
Reproach, reproaching, reproached 4
Repugn, repugning, repugned 4
Request, requesting, requested 4
Resail, resailing, resailed . 5
Rescind, rescinding, rescinded 4
Reseat, reseating, reseated . 5
Resent, resenting, resented . 4
Reship, reshipping, reshipped 6
Resign, resigning, resigned . 4
Resist, resisting, resisted . 4
Resorb, resorbing, resorbed . 4
Resort, resorting, resorted . 4
Resound, resounding, resounded 4
Respect, respecting, respected 4
Respond, responding, responded 4
Rest, resting, rested . . 4
Restrain, restraining, restrained 5
Restrict, restricting, restricted 4
Result, resulting, resulted . 4
Resurvey, resurveying, resurveyed 10
Retail, retailing, retailed . 5
Retain, retaining, retained . 5
Retard, retarding, retarded . 4
Retch, retching, retched . 4
Retell, retelling, retold . 2, 12
Retort, retorting, retorted . 4
Retract, retracting, retracted . 4
Retreat, retreating, retreated 5
*Retrieve, retrieving, retrieved 1
Return, returning, returned . 4
Reveal, revealing, revealed . 5
Revel, revelling, revelled . 8
Revert, reverting, reverted . 4
Revest, revesting, revested . 4
Review, reviewing, reviewed . 2
Revisit, revisiting, revisited . 7
Revivify, revivifying, revivified 9
Revolt, revolting, revolted . 4
Reward, rewarding, rewarded 4
Rib, ribbing, ribbed . . 3
Rid, ridding, rid . . . 3
*Ride, riding, ridden; past, *rode* 1, 12
Rift, rifting, rifted . . . 4
Rig, rigging, rigged . . 3
Right, righting, righted . . 4
Rill, rilling, rilled . . . 2

Rim, rimming, rimmed . . 3
Ring, ringing, rung; past, *rang* 4
Riot, rioting, rioted . . 7
Rip, ripping, ripped . . 3
Ripen, ripening, ripened . 7
*Rise, rising, risen; past, *rose* 1, 12
Risk, risking, risked . . 4
Rival, rivalling, rivalled . 8
*Rive, riving, riven; past, *rived* 1, 12
Rivel, rivelling, rivelled . . 8
Rivet, riveting, riveted . . 7
Roam, roaming, roamed . 5
Roar, roaring, roared . . 5
Roast, roasting, roasted . 4
Rob, robbing, robbed . . 3
Rock, rocking, rocked . . 4
Roil, roiling, roiled . . 5
Roll, rolling, rolled . . 2
Romp, romping, romped . 4
Roof, roofing, roofed . . 5
Rook, rooking, rooked . . 5
Roost, roosting, roosted . 4
Root, rooting, rooted . . 5
Rosin, rosining, rosined . 7
Rot, rotting, rotted . . 3
Rough, roughing, roughed . 4
Roughcast, roughcasting, roughcast 4
Roughen, roughening, roughened 7
Round, rounding, rounded . 4
Rout, routing, routed . . 5
Row, rowing, rowed . . 2
Rowel, rowelling, rowelled . 8
Rub, rubbing, rubbed . . 3
Ruby, rubying, rubied . . 9
Ruck, rucking, rucked . . 4
Rudiment, rudimenting, rudimented 4
Ruff, ruffing, ruffed . . 2
Ruin, ruining, ruined . . 7
Rumour, rumouring, rumoured 7
Run, running, run; past, *ran* 3
Rush, rushing, rushed . . 4
Rust, rusting, rusted . . 4
Rut, rutting, rutted . . 3
Sack, sacking, sacked . . 4
Sadden, saddening, saddened 7
Safeguard, safeguarding, safeguarded 4
Saffron, saffroning, saffroned 7
Sag, sagging, sagged . . 3
Sail, sailing, sailed . . 5
Saint, sainting, sainted . . 4
Sally, sallying, sallied . . 9
Salt, salting, salted . . 4
Sanctify, sanctifying, sanctified 9
Sanction, sanctioning, sanctioned 7
Sand, sanding, sanded . . 4
Sanguify, sanguifying, sanguified 9
Sap, sapping, sapped . . 3
Satisfy, satisfying, satisfied . 9
Saunter, sauntering, sauntered 7
Savour, savouring, savoured . 7
Saw, sawing, sawed or sawn; past, *sawed* . . . 2, 12
Say, saying, said . . . 10
Scaffold, scaffolding, scaffolded 4
Scald, scalding, scalded . 4
Scallop, scalloping, scalloped 7
Scamper, scampering, scampered 7
Scan, scanning, scanned . 3
Scandal, scandalling, scandalled 8
Scant, scanting, scanted . 4
Scar, scarring, scarred . . 3
Scarf, scarfing, scarfed . . 4
Scarify, scarifying, scarified . 9
Scatter, scattering, scattered 7
Scent, scenting, scented . 4
School, schooling, schooled . 5
Scoff, scoffing, scoffed . . 2
Scold, scolding, scolded . 4
Scollop, scolloping, scolloped 7
Scoop, scooping, scooped . 5
Scorn, scorning, scorned . 4
Scot, scotting, scotted . . 3
Scotch, scotching, scotched . 4
Scour, scouring, scoured . 5
Scout, scouting, scouted . 5
Scowl, scowling, scowled . 5
Scratch, scratching, scratched 4
Scrawl, scrawling, scrawled . 5

Screak, screaking, screaked . 5
Scream, screaming, screamed 5
Screech, screeching, screeched 4
Screen, screening, screened . 5
Screw, screwing, screwed . 2
Scrub, scrubbing, scrubbed . 3
Scrimp, scrimping, scrimped 4
Scrutiny, scrutinying, scrutinied 9
Scud, scudding, scudded . 3
Sculk, sculking, sculked . 4
Scum, scumming, scummed . 3
Scutch, scutching, scutched . 4
Seal, sealing, sealed . . 5
Seam, seaming, seamed . . 5
Sear, searing, seared . . 5
Search, searching, searched . 4
Season, seasoning, seasoned . 7
Seat, seating, seated . . 5
Secern, secerning, secerned . 4
Second, seconding, seconded 4
Secret, secreting, secreted . 7
See, seeing, seen; past, *saw* 2, 12
Seed, seeding, seeded . . 5
Seek, seeking, sought . . 5
Seel, seeling, seeled . . 5
Seem, seeming, seemed . . 5
Select, selecting, selected . 4
Sell, selling, sold . . 2, 12
Send, sending, sent . . 4
Sequester, sequestering, sequestered 7
Sermon, sermoning, sermoned 7
Set, setting, set . . . 3
Sever, severing, severed . 7
Sew, sewing, sewn; past, *sewed* 2
Shab, shabbing, shabbed . 3
Shadow, shadowing, shadowed 2
Shag, shagging, shagged . 3
Sham, shamming, shammed . 3
*Shake, shaking, shaken; past, *shook* . . 1, 12
Shark, sharking, sharked . 4
Sharp, sharping, sharped . 4
Sharpen, sharpening, sharpened 7
Shatter, shattering, shattered 7
Sheaf, sheafing, sheafed . 5
Shear, shearing, sheared or shorn 5
Shed, shedding, shed . . 3
Sheer, sheering, sheered . 5
Sheet, sheeting, sheeted . 5
Shell, shelling, shelled . . 2
Shelter, sheltering, sheltered 7
Shield, shielding, shielded . 4
Shift, shifting, shifted . . 4
Ship, shipping, shipped . 3
Shipwreck, shipwrecking, shipwrecked . . . 4
Shirk, shirking, shirked . . 4
Shiver, shivering, shivered . 7
Shoal, shoaling, shoaled . 5
Shock, shocking, shocked . 4
*Shoe, shoeing, shoed . . 1
Shoot, shooting, shot . . 5
Shop, shopping, shopped . 3
Shorten, shortening, shortened 7
Shoulder, shouldering, shouldered 8
Shout, shouting, shouted . 7
Shovel, shovelling, shovelled 8
Show, showing, showed or shown; past, *showed* . . 2
Shower, showering, showered 7
Shred, shredding, shred . 3
Shriek, shrieking, shrieked . 5
Shrink, shrinking, shrunk; past, *shrank* . . 4, 12
Shrivel, shrivelling, shrivelled 8
Shroud, shrouding, shrouded 5
Shrub, shrubbing, shrubbed . 3
Shrug, shrugging, shrugged . 3
Shudder, shuddering, shuddered 7
Shun, shunning, shunned . 3
Shunt, shunting, shunted . 4
Shut, shutting, shut . . 3
Sicken, sickening, sickened . 7
Sift, sifting, sifted . . . 4
Sigh, sighing, sighed . . 4
Sight, sighting, sighted . . 4
Sign, signing, signed . . 4
Signify, signifying, signified . 9
Silt, silting, silted . . . 4
Silver, silvering, silvered . 7
Simmer, simmering, simmered 7

Simper, simpering, simpered . 7
Simplify, simplifying, simplified 9
Sin, sinning, sinned . . 3
Sing, singing, sung . 4, 12
*Singe, singeing, singed . 1
Sink, sinking, sunk; past, *sank* 4, 12
Sip, sipping, sipped . . 3
Sit, sitting, sat . . 3, 12
Sketch, sketching, sketched . 4
Skewer, skewering, skewered 7
Skim, skimming, skimmed . 3
Skin, skinning, skinned . . 3
Skip, skipping, skipped . . 3
Skirt, skirting, skirted . . 4
Skulk, skulking, skulked . 4
Slabber, slabbering, slabbered 7
Slacken, slackening, slackened 7
Slam, slamming, slammed . 3
Slander, slandering, slandered 7
Slant, slanting, slanted . . 4
Slap, slapping, slapped . . 3
Slash, slashing, slashed . . 4
Slaughter, slaughtering, slaughtered . . . 7
Slaver, slavering, slavered . 7
Slay, slaying, slain; past, *slew* 10
Sleek, sleeking, sleeked . . 5
Sleep, sleeping, slept . . 5
Sleet, sleeting, sleeted . . 5
Sleid, sleiding, sleided . . 5
Sley, sleying, sleyed . . 10
Slight, slighting, slighted . 4
Sling, slinging, slung . 4, 12
Slink, slinking, slunk . 4, 12
Slip, slipping, slipped . . 3
Slit, slitting, slitted . . 3
Sliver, slivering, slivered . 7
Slobber, slobbering, slobbered 7
Slop, slopping, slopped . . 3
Slouch, slouching, slouched . 4
Slubber, slubbering, slubbered 7
Slumber, slumbering, slumbered 7
Slur, slurring, slurred . . 3
Slush, slushing, slushed . . 4
Smack, smacking, smacked . 4
Smart, smarting, smarted . 4
Smash, smashing, smashed . 4
Smatter, smattering, smattered 7
Smear, smearing, smeared . 5
Smell, smelling, smelt . . 2
Smelt, smelting, smelted . 4
Smerk, smerking, smerked . 4
*Smite, smiting, smitten; past, *smote* . . . 1, 12
Smooth, smoothing, smoothed 4
Smother, smothering, smothered 7
Smut, smutting, smutted . 3
Snap, snapping, snapped . 3
Snarl, snarling, snarled . . 4
Snatch, snatching, snatched . 4
Sneak, sneaking, sneaked . 5
Sneer, sneering, sneered . 5
Snip, snipping, snipped . . 3
Snivel, snivelling, snivelled . 8
Snort, snorting, snorting . 4
Snow, snowing, snowed . . 2
Snub, snubbing, snubbed . 3
Soak, soaking, soaked . . 5
Soap, soaping, soaped . . 5
Soar, soaring, soared . . 5
Sob, sobbing, sobbed . . 3
Sober, sobering, sobered . 7
Sod, sodding, sodded . . 3
Soder, sodering, sodered . 7
Soften, softening, softened . 7
Soil, soiling, soiled . . . 5
Sojourn, sojourning, sojourned 4
Solder, soldering, soldered . 7
Solfa, solfaing, solfaed . . 2
Solicit, soliciting, solicited . 7
Soothsay, soothsaying, soothsaid 10
Soot, sooting, sooted . . 9
Sop, sopping, sopped . . 3
Sorrow, sorrowing, sorrowed 2
Sort, sorting, sorted . . 4
Sot, sotting, sotted . . 3
Sound, sounding, sounded . 4
Sour, souring, soured . . 5
Sow, sowing, sowed or sown; past, *sowed* . . . 2, 12
Span, spanning, spanned . 3
Spank, spanking, spanked . 4
Spar, sparring, sparred . . 3

Spatter, spattering, spattered 7
Spawl, spawling, spawled . 5
Spawn, spawning, spawned . 5
Speak, speaking, spoken; past, *spoke* 5, 12
Spear, spearing, speared . 5
Specify, specifying, specified . 9
Speck, specking, specked . 4
Speed, speeding, sped . . 5
Spell, spelling, spelled . . 2
Spend, spending, spent . . 4
Spill, spilling, spilled . . 2
Spin, spinning, spun; past, *span* or *spun* . . 3, 12
Spirit, spiriting, spirited . 7
Spit, spitting, spit or spitten . 3
Splash, splashing, splashed . 4
Splint, splinting, splinted . 4
Splinter, splintering, splintered 7
Split, splitting, split . . 3
Splutter, spluttering, spluttered 7
Spoil, spoiling, spoiled . . 5
Spoom, spooming, spoomed . 5
Spoon, spooning, spooned . 5
Sport, sporting, sported . . 4
Spot, spotting, spotted . . 3
Spout, spouting, spouted . 5
Sprain, spraining, sprained . 5
Sprawl, sprawling, sprawled . 5
Spread, spreading, spread 5, 12
Sprig, sprigging, sprigged . 3
Spring, springing, sprung 4, 12
*Springe, springeing, springed 1
Sprit, spritting, spritted . 3
Sprout, sprouting, sprouted . 5
Spur, spurring, spurred . 3
Spurn, spurning, spurned . 4
Spurt, spurting, spurted . 4
Sputter, sputtering, sputtered 7
Spy, spying, spied . . . 9
Squander, squandering, squandered 7
Squat, squatting, squatted . 3
Squeak, squeaking, squeaked 5
Squeal, squealing, squealed . 5
Squib, squibbing, squibbed . 3
Squint, squinting, squinted . 4
Squirt, squirting, squirted . 4
Stab, stabbing, stabbed . . 3
Stack, stacking, stacked . 4
Stagger, staggering, staggered 7
Stain, staining, stained . . 5
Stalk, stalking, stalked . . 4
Stall, stalling, stalled . . 2
Stammer, stammering, stammered 7
Stamp, stamping, stamped . 4
Stanch, stanching, stanched . 4
Stand, standing, stood . . 4
Starch, starching, starched . 4
Start, starting, started . . 4
Station, stationing, stationed 7
Stay, staying, staid or stayed 10
Steady, steadying, steadied . 9
Steal, stealing, stolen; past, *stole* 5, 12
Steam, steaming, steamed . 5
Steel, steeling, steeled . . 5
Steep, steeping, steeped . 5
Steer, steering, steered . . 5
Stem, stemming, stemmed . 3
Step, stepping, stepped . . 3
Stew, stewing, stewed . . 2
Stick, sticking, stuck . . 4
Stiffen, stiffening, stiffened . 7
Still, stilling, stilled . . 2
Stilt, stilting, stilted . . 4
Sting, stinging, stung . 4, 12
Stink, stinking, stunk; past, *stank* 4, 12
Stint, stinting, stinted . . 4
Stir, stirring, stirred . . 3
Stitch, stitching, stitched . 4
Stock, stocking, stocked . 4
Stomach, stomaching, stomached 4
Stoop, stooping, stooped . 5
Stop, stopping, stopped . . 3
Storm, storming, stormed . 4
Story, storying, storied . . 9
Stow, stowing, stowed . . 2
Straighten, straightening straightened . . . 7
Strain, straining, strained . 5
Straiten, straitening, straitened 7
Strand, stranding, stranded . 4
Strap, strapping, strapped . 3
Strappado, strappadoing, strappadoed . . . 2

Stratify, stratifying, stratified 9
Stray, straying, strayed . . 10
Streak, streaking, streaked . 5
Stream, streaming, streamed. 5
Streek, streeking, streeked . 5
Strengthen, strengthening, strengthened . . . 7
Stretch, stretching, stretched 4
Strew, strewing, strewn; past, *strewed* . . . 2, 12
*Stride, striding, strode or stridden; past, *strode* . 1, 12
Strike, striking, struck 1, 12
String, stringing, strung 4, 12
Strip, stripping, stripped . 3
Stroll, strolling, strolled . 2
Strut, strutting, strutted . 3
Stub, stubbing, stubbed . 3
Stucco, stuccoing, stuccoed . 2
Stud, studding, studded . 3
Study, studying, studied . 9
Stuff, stuffing, stuffed . . 2
Stultify, stultifying, stultified 9
Stum, stumming, stummed . 3
Stump, stumping, stumped . 4
Stun, stunning, stunned . 3
Stunt, stunting, stunted . 4
Stupefy, stupefying, stupefied 9
Stutter, stuttering, stuttered . 7
Sty, stying, stied . . . 9
Subact, subacting, subacted . 4
Subduct, subducting, subducted 4
Subject, subjecting, subjected 4
Subjoin, subjoining, subjoined 5
Subminister, subministering, subministered . . . 7
Submit, submitting, submitted 6
Suborn, suborning, suborned 4
Subpœna, subpœnaing, subpœnaed 2
Subsign, subsigning, subsigned 4
Subsist, subsisting, subsisted. 4
Subsoil, subsoiling, subsoiled 5
Subtract, subtracting, subtracted 4
Subtend, subtending, subtended 4
Subvert, subverting, subverted 4
Succeed, succeeding, succeeded 5
Succour, succouring, succoured 7
Succumb, succumbing, succumbed 4
Suck, sucking, sucked . . 4
Suffer, suffering, suffered . 7
Suffix, suffixing, suffixed . 2
Sugar, sugaring, sugared . 7
Suggest, suggesting, suggested 4
Suit, suiting, suited . . 5
Sully, sullying, sullied . . 9
Sum, summing, summed . 3
Summer, summering, summered 7
Summon, summoning, summoned 7
Sun, sunning, sunned . . 3
Sunder, sundering, sundered. 7
Sup, supping, supped . . 3
Superabound, superabounding, superabounded . . 4
Superadd, superadding, superadded 2
Superintend, superintending, superintended . . . 4
Superstruct, superstructing, superstructed . . . 4
Supplant, supplanting, supplanted 4
Supply, supplying, supplied . 9
Support, supporting, supported 4
Suppress, suppressing, suppressed 2
Surfeit, surfeiting, surfeited . 7
Surmount, surmounting, surmounted 4
Surrender, surrendering, surrendered 7
Surround, surrounding, surrounded 4
Survey, surveying, surveyed . 10
Suspect, suspecting, suspected 4
Suspend, suspending, suspended 4
Sustain, sustaining, sustained 5
Swab, swabbing, swabbed . 3
Swag, swagging, swagged . 3

* But "well-*stricken* in years."

Swagger, swaggering, swaggered 7
Swamp, swamping, swamped 4
Swap, swapping, swapped . 3
Swarm, swarming, swarmed . 4
Sway, swaying, swayed . . 10
Swear, swearing, sworn; past, *swore* 5, 12
Sweat, sweating, sweated . 5
Sweep, sweeping, swept . . 5
Sweeten, sweetening, sweetened 7
Swell, swelling, swollen; past, *swelled* 2, 12
Swelter, sweltering, sweltered 7
Swig, swigging, swigged . 3
Swim, swimming, swum; past, *swam* 3, 12
Swing, swinging, swung . 4, 12
Switch, switching, switched . 4
Swoon, swooning, swooned . 5
Swoop, swooping, swooped . 5
Swop, swopping, swopped . 3
Tabby, tabbying, tabbied . 9
Tabour, tabouring, taboured . 7
Tack, tacking, tacked . . 4
Taint, tainting, tainted . . 4
*Take, taking, taken; past, *took* 1, 12
Talk, talking, talked . . 4
Tally, tallying, tallied . . 9
Tambour, tambouring, tamboured 7
Tamper, tampering, tampered 7
Tan, tanning, tanned . . 3
Tap, tapping, tapped . . 3
Taper, tapering, tapered . 7
Tar, tarring, tarred . . 3
Tarry, tarrying, tarried . . 9
Task, tasking, tasked . . 4
Tatter, tattering, tattered . 7
Taunt, taunting, taunted . 4
Tax, taxing, taxed . . . 2
Teach, teaching, taught . . 4
Team, teaming, teamed . . 5
Tear, tearing, torn; past, *tore* 5
Ted, tedding, tedded . . 3
Tedder, teddering, teddered . 7
Teem, teeming, teemed . . 5
Telegraph, telegraphing, telegraphed 4
Tell, telling, told . . 2, 12
Temper, tempering, tempered 7
Tempt, tempting, tempted . 4
Tenant, tenanting, tenanted . 4
Tend, tending, tended . . 4
Tender, tendering, tendered . 7
Tent, tenting, tented . . 4
Tenter, tentering, tentered . 7
Term, terming, termed . . 4
Terrify, terrifying, terrified . 9
Test, testing, tested . . 4
Testify, testifying, testified . 9
Thank, thanking, thanked . 4
Thatch, thatching, thatched . 4
Thicken, thickening, thickened 7
*Thieve, thieving, thieved . 1
Thin, thinning, thinned . 3
Think, thinking, thought 4, 12
Thirst, thirsting, thirsted . 4
Thrash, thrashing, thrashed . 4
Thread, threading, threaded 5
Threaten, threatening, threatened 7
Thrill, thrilling, thrilled . 2
*Thrive, thriving, thriven; past, *throve* . . . 1, 12
Throb, throbbing, throbbed . 3
Throng, thronging, thronged 4
Throw, throwing, thrown; past, *threw* . . . 2, 12
Thrum, thrumming, thrummed 3
Thrust, thrusting, thrust 4, 12
Thumb, thumbing, thumbed 4
Thump, thumping, thumped 4
Thunder, thundering, thundered 7
Thwack, thwacking, thwacked 4
Thwart, thwarting, thwarted 4
Tick, ticking, ticked . . 4
Ticket, ticketing, ticketed . 7
Tie, tying, tied . . . 11
Tighten, tightening, tightened 7
Till, tilling, tilled . . . 2
Tilt, tilting, tilted . . . 4
Timber, timbering, timbered 7
Tin, tinning, tinned . . 3
Tink, tinking, tinked . . 4
Tinsel, tinselling, tinselled . 8
Tint, tinting, tinted . . 4

Tip, tipping, tipped . . 3
Titter, tittering, tittered . 7
Toast, toasting, toasted . . 4
Toil, toiling, toiled . . 5
Token, tokening, tokened . 7
Toll, tolling, tolled . . 2
Toot, tooting, tooted . . 5
Top, topping, topped . . 3
Torment, tormenting, tormented 4
Torrefy, torrefying, torrefied 9
Toss, tossing, tossed . . 2
Totter, tottering, tottered . 7
Touch, touching, touched . 4
Toughen, toughening, toughened 7
Tow, towing, towed . . 2
Tower, towering, towered . 7
Toy, toying, toyed . . 11
Track, tracking, tracked . 4
Traffic, trafficking, trafficked 8
Trail, trailing, trailed . . 5
Train, training, trained . . 5
Trammel, tramelling, trammelled 8
Tramp, tramping, tramped . 4
Transact, transacting, transacted 4
Transcend, transcending, transcended . . . 4
Transfer, transferring, transferred 6
Transform, transforming, transformed . . . 4
Transgress, transgressing, transgressed . . . 2
Transmit, transmitting, transmitted 6
Transplant, transplanting, transplanted . . . 4
Transport, transporting, transported 4
Trap, trapping, trapped . 3
Trapan, trapanning, trapanned 6
Trash, trashing, trashed . 4
Travail, travailing, travailed . 5
Travel, travelling, travelled . 8
Tread, treading, trodden or trod; past, *trod* . . 5, 12
Treat, treating, treated . . 5
Trench, trenching, trenched . 4
Trend, trending, trended . 4
Trepan, trepanning, trepanned 6
Trick, tricking, tricked . . 4
Trig, trigging, trigged . . 3
Trim, trimming, trimmed . 3
Trip, tripping, tripped . . 3
Triumph, triumphing, triumphed 4
Troil, troiling, troiled . . 5
Troop, trooping, trooped . 5
Trot, trotting, trotted . . 3
Trow, trowing, trowed . . 2
Truck, trucking, trucked . 4
Trump, trumping, trumped . 4
Trumpet, trumpeting, trumpeted 7
Truncheon, truncheoning, truncheoned . . . 7
Truss, trussing, trussed . . 2
Trust, trusting, trusted . . 4
Try, trying, tried . . . 9
Tuft, tufting, tufted . . 4
Tug, tugging, tugged . . 3
Tumefy, tumefying, tumefied 9
Tump, tumping, tumped . 4
Tun, tunning, tunned . . 3
Tunnel, tunnelling, tunnelled 8
Turf, turfing, turfed . . 4
Turmoil, turmoiling, turmoiled 5
Turn, turning, turned . . 4
Tutor, tutoring, tutored . 7
Twang, twanging, twanged . 4
Tweak, tweaking, tweaked . 5
Twill, twilling, twilled . . 2
Twirl, twirling, twirled . . 4
Twist, twisting, twisted . . 4
Twit, twitting, twitted . . 3
Twitter, twittering, twittered 7
Typify, typifying, typified . 9
Unbar, unbarring, unbarred . 6
Unbend, unbending, unbent . 4
Unbolt, unbolting, unbolted . 4
Unbosom, unbosoming, unbosomed 7
Unbow, unbowing, unbowed . 2
Unburden, unburdening, unburdened 7
Unbutton, unbuttoning, unbuttoned 7

Unchain, unchaining, unchained 5
Unclasp, unclasping, unclasped 4
Unclog, unclogging, unclogged 6
Uncloud, unclouding, unclouded 5
Uncoil, uncoiling, uncoiled . 5
Uncover, uncovering, uncovered 7
Uncrown, uncrowning, uncrowned 5
Uncurl, uncurling, uncurled . 4
Undeck, undecking, undecked 4
Underbid, underbidding, underbidden; past *underbid*, or *underbade* . . . 6, 12
Underdo, underdoing, underdone; past, *underdid* . . 2
Undergo, undergoing, undergone; past, *underwent*. 2, 12
Underlay, underlaying, underlaid 10
Underlet, underletting, underlet 6, 12
Underpin, underpinning, underpinned 6
Underrun, underrunning, underrun 6
Undersign, undersigning, undersigned 4
Understand, understanding, understood. . . . 4, 12
Underwork, underworking, underworked . . . 4
Undo, undoing, undone; past, *undid* 2, 12
Undress, undressing, undressed 2
Unfasten, unfastening, unfastened 7
Unfetter, unfettering, unfettered 7
Unfit, unfitting, unfitted . 6
Unfold, unfolding, unfolded . 4
Ungird, ungirding, ungirded . 4
Unhand, unhanding, unhanded 4
Unhook, unhooking, unhooked 5
Unhoop, unhooping, unhooped 5
Unjoint, unjointing, unjointed 4
Unkennel, unkennelling, unkennelled 8
Unknit, unknitting, unknitted 6
Unload, unloading, unloaded 5
Unlock, unlocking, unlocked . 4
Unman, unmanning, unmanned 6
Unmarry, unmarrying, unmarried 9
Unmask, unmasking, unmasked 4
Unmoor, unmooring, unmoored 5
Unpack, unpacking, unpacked 4
Unpin, unpinning, unpinned . 6
Unpriest, unpriesting, unpriested 4
Unprop, unpropping, unpropped 6
Unqualify, unqualifying, unqualified 9
Unravel, unravelling, unravelled 8
Unrig, unrigging, unrigged . 6
Unrivet, unriveting, unriveted 7
Unroll, unrolling, unrolled . 2
Unroof, unroofing, unroofed . 5
Unroot, unrooting, unrooted . 5
Unsay, unsaying, unsaid . 10
Unship, unshipping, unshipped 6
Unseal, unsealing, unsealed . 5
Unseam, unseaming, unseamed 5
Unseat, unseating, unseated . 5
Unstop, unstopping, unstopped 6
Unstring, unstringing, unstrung 4
Unteach, unteaching, untaught 4
Untent, untenting, untented . 4
Unthread, unthreading, unthreaded 5
Untie, untying, untied . . 11
Untomb, untombing, untombed 4
Untread, untreading, untrodden; past, *untrod*. 5, 12
Untwist, untwisting, untwisted 4
Unveil, unveiling, unveiled . 5
Unwarp, unwarping, unwarped 4
Unweary, unwearying, unwearied 9
Unwind, unwinding, unwound 4
Unwrap, unwrapping, unwrapped 6

Upbear, upbearing, upborne; past, *upbore* . . . 5, 12
Upbraid, upbraiding, upbraided 5
Uphold, upholding, upholden, or upheld; past, *upheld* 4, 12
Uplift, uplifting, uplifted . 4
Uprear, uprearing, upreared . 5
Uproot, uprooting, uprooted . 5
Upset, upsetting, upset . . 6
Upstand, upstanding, upstood 4
Upstart, upstarting, upstarted 4
Upturn, upturning, upturned 4
Urn, urning, urned . . 4
Usher, ushering, ushered . 7
Usurp, usurping, usurped . 4
Utter, uttering, uttered . . 7
Vail, vailing, vailed . . 5
Vamp, vamping, vamped . 4
Vanish, vanishing, vanished . 4
Vanquish, vanquishing, vanquished 4
Vapour, vapouring, vapoured 7
Vary, varying, varied . . 9
Vassal, vassalling, vassalled . 8
Vault, vaulting, vaulted . 4
Vaunt, vaunting, vaunted . 4
Veer, veering, veered . . 5
Veil, veiling, veiled . . 5
Vend, vending, vended . . 4
Veneer, veneering, veneered . 5
Vent, venting, vented . . 4
Verify, verifying, verified . 9
Vermilion, vermilioning, vermilioned 7
Versify, versifying, versified . 9
Vest, vesting, vested . . 4
Vex, vexing, vexed . . . 2
Vial, vialling, vialled . . 8
Victual, victualling, victualled 8
Vie, vying, vied . . . 11
View, viewing, viewed . . 2
Vilify, vilifying, vilified . . 9
Visit, visiting, visited . . 7
Vitrify, vitrifying, vitrified . 9
Vivify, vivifying, vivified . 9
Void, voiding, voided . . 5
Volley, volleying, volleyed . 10
Volunteer, volunteering, volunteered 5
Vomit, vomiting, vomited . 7
Vouch, vouching, vouched . 4
Vow, vowing, vowed . . 2
Wafer, wafering, wafered . 7
Waft, wafting, wafted . . 4
Wag, wagging, wagged . . 3
Wager, wagering, wagered . 7
Wagon, wagoning, wagoned . 7
Wail, wailing, wailed . . 5
Wainscot, wainscoting, wainscoted 7
Wait, waiting, waited . . 5
*Wake, waking, woke . 1, 12
Waken, wakening, wakened . 7
Walk, walking, walked . . 4
Wall, walling, walled . . 2
Wallow, wallowing, wallowed 2
Wander, wandering, wandered 7
Want, wanting, wanted . 4
Wanton, wantoning, wantoned 7
War, warring, warred . . 3
Ward, warding, warded . 4
Warm, warming, warmed . 4
Warn, warning, warned . 4
Warp, warping, warped . 4
Warrant, warranting, warranted 4
Wash, washing, washed . 4
Watch, watching, watched . 4
Water, watering, watered . 7
Waver, wavering, wavered . 7
Wax, waxing, waxed or waxen; past, *waxed* . . 2
Waylay, waylaying, waylaid 10
Weaken, weakening, weakened 7
Wean, weaning, weaned . 5
Wear, wearing, worn; past *wore* 5, 12
Weary, wearying, wearied . 9
Weather, weathering, weathered 7
*Weave, weaving, woven; past, *wove* . . . 1, 12
Wed, wedding, wedded . . 3
Weed, weeding, weeded . 5
Ween, weening, weened . 5
Weep, weeping, wept . . 5
Weigh, weighing, weighed . 4

Weld, welding, welded . . 4
Well, welling, welled . . 2
Welt, welting, welted . . 4
Welter, weltering, weltered . 7
Wend, wending, wended . 4
Wet, wetting, wetted . . 3
Whack, whacking, whacked . 4
Wheel, wheeling, wheeled . 5
Whelm, whelming, whelmed 4
Whelp, whelping, whelped . 4
Whet, whetting, whetted . 3
Whimper, whimpering, whimpered 7
Whinny, whinnying, whinnied 9
Whip, whipping, whipped . 3
Whir, whirring, whirred . 3
Whirl, whirling, whirled . 4
Whisk, whisking, whisked . 4
Whisper, whispering, whispered 7
Whiten, whitening, whitened 7
Whiz, whizzing, whizzed . 3
Whoop, whooping, whooped . 5
Whur, whurring, whurred . 3
Widen, widening, widened . 7
Wield, wielding, wielded . 4
Wilder, wildering, wildered . 7
Will, willing, willed . . 2
Wilt, wilting, wilted . . 4
Win, winning, won . 3, 12
Wind, winding, wound . 4, 12
Wing, winging, winged . . 4
Wink, winking, winked . . 4
Winnow, winnowing, winnowed 2
Winter, wintering, wintered . 7
Wish, wishing, wished . . 4
Withdraw, withdrawing, withdrawn 2
Wither, withering, withered . 7
Withhold, withholding, withheld 4, 12
Withstand, withstanding, withstood 4, 12
Witness, witnessing, witnessed 2
Wonder, wondering, wondered 7
Woo, wooing, wooed . . 2
Word, wording, worded . 4
Work, working, worked . 4
Worm, worming, wormed . 7
Worry, worrying, worried . 4
Worsen, worsening, worsened 9
Worship, worshipping, worshipped 6
Worst, worsting, worsted . 4
Wound, wounding, wounded 4
Wrap, wrapping, wrapped . 3
Wreak, wreaking, wreaked . 5
Wreck, wrecking, wrecked . 4
Wrench, wrenching, wrenched 4
Wrest, wresting, wrested . 4
*Write, writing, written; past, *wrote* 1, 12
Wring, wringing, wrung 4, 12
Wrong, wronging, wronged . 4
Yard, yarding, yarded . . 4
Yaw, yawing, yawed . . 2
Yawl, yawling, yawled . . 5
Yawn, yawning, yawned . 5
Yean, yeaning, yeaned . . 5
Yearn, yearning, yearned . 4
Yell, yelling, yelled . . 2
Yelp, yelping, yelped . . 4
Yield, yielding, yielded . . 4
Zany, zanying, zanied . . 9
Zest, zesting, zested . . 4
Zigzag, zigzagging, zigzagged 6

RULES REFERRING TO THE FORMATION OF THE PARTICIPLES OF VERBS.

I.

Verbs which terminate in *e* take *d* alone when forming the past tense, and omit the *e* when adding *ing* for the present participle; as: *hope, hoped, hoping.*

Dye, eye, hoe, keep the *e;* as: *dyeing, eyeing, hoeing.*

And see Rule II.

[The rule for the spelling of verbs in *ieve* and *eive* may be usefully placed here: when *c* precedes the troublesome vowels, spell them *ei*; if not, *ie.*

Examples: con*ceive*, de*ceive*, per*ceive*, re*ceive*. But ach*ieve*; bel*ieve*, rel*ieve*; gr*ieve*, repr*ieve*, retr*ieve*; th*ieve*.

Also note verbs in *ceed* and *cede.* Ex*ceed*, pro*ceed*, suc*ceed;* but ac*cede*, con*cede*, pre*cede*, re*cede*.]

II.

Verbs ending with *a, ee, o, x, ow, aw, ew,* or with a double letter, always retain the same when *ed* or *ing* is added; as: *huzza, huzzaed, huzzaing; free, freed, freeing; flow, flowed, flowing; vex, vexed, vexing.*

III.

Monosyllables which terminate with a single consonant, preceded by a single vowel, require the doubling of the consonant when *ed* or *ing* is added; as: *pen, penned, penning.*

Sometimes the *d* is changed into *t;* as: dip*t* (for *dipped*).

IV.

Verbs ending with two consonants do not double the last when adding *ed* or *ing*; as: *print, printed, printing.*

V.

Verbs which terminate in a single consonant preceded by two vowels (making in pronunciation a single vowel, usually long) or a diphthong, do not double that consonant when *ed* or *ing* is added; as: *clean, cleaned, cleaning.*

Sometimes the *d* is changed into *t*; as: knel*t* (for *kneeled*).

VI.

In verbs of more than one syllable, ending in a single consonant, preceded by a single vowel (or vowel sound), the doubling of the consonant is always required on adding *ed* or *ing*, when the accent is on the last syllable; as: *confer, conferred, conferring.*

Except *chagrin, chagrined, chagrining; invalid, invalided, invaliding.*

VII.

In verbs not accented on the last syllable, the doubling of the final consonant does not take place when *ed* or *ing* is added; as *profit, profited, profiting.*

VIII.

But verbs ending in *l* preceded by a single vowel (or vowel sound), generally double this consonant, even when the accent is not on the last syllable; as: *travel, travelled, travelling; impel, impelled, impelling.*

Parallel more commonly takes single *l*: *paralleled, paralleling.*

Verbs ending in *c* (for older *ck*) take *ck* before the endings; as: *traffic, trafficked, trafficking.*

Also two in *s*: *bias, biassed, biassing; nonplus, nonplussed, nonplussing.* But *bias* often keeps single *s*.

And some others; as: *periwig, periwigged, periwigging.*

IX.

Verbs which end in *y* preceded by a consonant, change the *y* into *i* on adding *ed*, as *try*, *tried*; but when *ing* is added, the *y* is retained, as: *try*, *trying*. These verbs also, on taking *es* or *eth* in the third person singular, or *est* in the second person singular, of the present tense, change the *y* into *i*; as: *try*, *tries*, *trieth*; *fly*, *flies*, *flieth*.

X.

Verbs ending in *y* preceded by another vowel, do not change the *y* into *i* when *ed* or *ing* is added; as: *pray*, *prayed*, *praying*.

Except that *lay*, *pay*, *say*, make their past tense, *laid*, *paid*, *said*.

XI.

Verbs ending in *ie* change this termination into *y* when *ing* is added; as: *lie*, *lying*.

But *hie* makes *hieing*.

XII.

In many cases the long vowel of the present is shortened or otherwise modified in the past tense and past participle; and the ending of the past participle in *en* is still used in many verbs. The *d* of the present is sometimes changed to *t* in the past tense and the past participle.

There are other occasional minor changes; and in a few instances no apparent change at all. No particular rules can be laid down for these cases; they must be learnt one by one.

NOUNS WITH A DOUBLE FORM FOR THE PLURAL.

brother	brothers, *sons of the same parents*	penny	pennies, *distributively*
	brethren, *associates*		pence, *collectively*
fish	fish, *denoting species*	die	dies, *for coining*
	fishes, *denoting number*		dice, *for play*
genius	geniuses, *gifted persons*	cloth	cloths, *kinds or quantities of cloth*
	genii, *aërial spirits*		clothes, *garments*
index	indexes, *tables of reference*	cow	cows (*the common ending in s*)
	indices, *relating to algebraic quantities*		kine (*ky-en, the old ending in -en*)
pea	peas, *distributively*		
	pease, *collectively*		

Some few nouns are the same in both numbers; as: *deer, grouse, sheep, species, swine.*

There are some nouns restricted to the plural form; as: *alms, annals, archives, ashes, bellows, billiards, clothes, drawers, dregs, goods, hustings, lees, news, oats, odds, riches, scissors, shears, thanks, tidings, tongs, trousers, victuals, vitals, wages,* &c. *Alms* and *riches* are, historically, singular forms assimiiated to the plural ending.

Collective nouns, as *people, parliament,* &c., though plural in signification, take a singular verb, when the individuals indicated are spoken of as a body and not as individuals.

Some words that are apparently plural take a singular verb, the meaning implied by them being singular; as: "The *news is* true"; "The *means is* or *are* sufficient" (according as one or more means are intended).

ADJECTIVAL AND ADVERBIAL TERMINATIONS.

No precise and universal rules can be laid down to indicate the changes that take place in words when they receive endings in order to convert them into Adjectives and Adverbs. But some broad hints in special classes of cases may be of some service.

ADJECTIVES.

1. Drop final silent *e* before an adjectival ending that begins with a vowel: as, adjectiv-*al*, cur-*able*, us-*able*, lov-*able*, Rom-*ish*, whit-*ish*, blu-*ish*, ros-*y*, wir-*y*.

Exceptions.—When *c* or *g* precedes the *e*, keep the *e* before *able* and *ous*: as, peace-*able*, charge-*able*, courage-*ous*, advantage-*ous*, umbrage-*ous*.

When *l*, *m*, *s*, or *v* precedes the silent *e*, the *e* is frequently retained: as, sale-*able*, blame-*able*, excise-*able*, move-*able*. Also, flue-*y*, glue-*y*, game-*y*, swipe-*y*, wine-*y*, &c. (as well as, glu-*y*, gam-*y*, win-*y*, and the like).

Of course *ee* remains; as: agree-*able*, see-*able*.

2. When final *y* is preceded by a consonant, change the *y* into *i*; as: happy, happ*i*-*er*, happ*i*-*est*, fanc*i*-*ful*, beauti-*ful*, bod*i*-*less*, pl*i*-*able*.

Except before *ish* and *ing*; as: baby-*ish*, cry-*ing* (really a participle).

3. Wil*ful*, skil*ful*, are more common than willful, skillful. So skil*less*, final *l* being dropt before the ending.

4. Words of a single syllable, ending in a single consonant preceded by a single vowel (usually short), have the single consonant doubled before taking *en*, *er*, *est*, *y*, *ish*, *able*, &c.; as: wool*l*-*en*, (the *oo* is pronounced as a short vowel), mad*d*-*er*, mad*d*-*est*, big*g*-*er*, big*g*-*est*, mud*d*-*y*, skin*n*-*y*, star*r*-*y*, bad*d*-*ish*, big*g*-*ish*, club*b*-*able*.

But words of two syllables, or with two final consonants, or with a long vowel (or diphthong) preceding, take the ending without change; as: ricket-*y*, flower-*y*, water-*y*, milk-*y*, cloud-*y*, oil-*y*, seed-*y*, eat-*able*.

ADVERBS.

1. Adjectives are turned into Adverbs by simply adding *ly*; as: brave-*ly*, strong-*ly*, courageous-*ly*.

2. But when the adjective ends in *y* preceded by a consonant the *y* becomes *i*; as: steadi-*ly*, weari-*ly*, angri-*ly*.

Except in the case of monosyllables, which often retain the *y*; as: dry-*ly* (as well as *drily*), sly*ly*, shy*ly*.

3. *Daily* from *day*, gai*ly* as well as *gayly*.

4. When an adjective of more than one syllable ends in *le*, the *le* is usually dropped before *ly*; as: gent*le*, gent-*ly*, probab-*ly*, nob-*ly*.

5. Sometimes a final *e* is dropt; as: true, tru-*ly*; due, du-*ly*; whol-*ly*.

6. *Full* makes ful*ly*, dropping an *l*. Adjectives formed by the ending *ful* drop the final *l*; so that adverbs are formed from them regularly,—careful-*ly*, skilful-*ly*.

MISPRONOUNCED WORDS.

The following is a list of words frequently mispronounced, or wrongly accentuated. When a word has more than one correct form of pronunciation or accentuation, the preferable form is given either alone, or first.

The long vowels when accented are marked with a horizontal line over them—ā *(as in* lāke), ē (complēte), ī, ō, ū (=yū).

When unaccented, they are marked with a crescent —ă (railwăy), ĕ (sĕlect), ĭ, ŏ, ŭ.

ä *represents the* a *in* fäther, ärtist, ärtistic.

aw *or* au *represents the sound of* a *in* all, alter.

The short vowels are unmarked.

The French nasal sound of n *is indicated by* ñ.

Abdomen—ab-dō'men
Abergavenny—Ab-er-gen'ny
Abydos—ab-ī'dos
Acacia—a-kā'shē-a
Academician — ak-ad-dĕ-mish' yan
Accompanist—ak-kum'pa-nist
Acephalous—a-sef'a-lus
Actæon—ak-tē'ŏn
Acumen—a-kū'men
Admirable—ad'mir-a-bl
Adult—a-dult'
Advantageous—ad-van-tā'jus
Adverse—ad'verse
Advertise—ad'ver-tīz
Advertisement—ad-ver'tiz-ment
Æneas—ē-nē'as
Æsthetic—ēs-thet'ic
Aerated—ā'er-ā-ted
Aerial—ā-ēr'i-al
Aeriform—ā'er-i-form
Aeronaut—ā'er-ŏ-naut
Agio—ā'ji-ŏ
Ahitophel—a-hit'o-fel
Aisle—īle
Ait—āte
Albumen—al-bū'men
Aldebaran—al-deb'ār-an

Allopathy—al-lop'a-thi
Almond—ä'mund
Almoner—al'mon-er
Almonry—al'mon-ry
Alms—ämz
Alsace—al-sass'
Alumen—al'ū-men
Alveolus—al-vē'ŏ-lus
Amenable—a-mē'na-bl
Amphitrite—am-fi-tri'tē
Anachronism—an-ak'ron-izm
Anemone—an-em'o-ne
Aneurism—an'ū-rism
Ant—ant
Antarctic—ant-ärk'tik
Antepenult—an-te-pen-ult'
Anthracite—an'thra-sīt
Antipodean—an-tip'o-dē'an
Apex—ā'pex
Aphorism—af'o-rism
Apiary—ā'pi-ar-e
Appoggiatura—ap-poj'a-too'ra
Apropos—ap'ro-po
Aqua—ak'wa, or ā'-qua
Arabi—a-rā'bē
Arabic—ar'a-bik
Arbitrary—är'bi-tra-ry
Archangel—ärk-ān'jel
Archiepiscopal — ärk-i-e-pis'ko-pal
Archipelago—ärk-i-pel'a-gō
Architect—är'ki-tect
Archives—är'kīvz
Arctic—ärk'-tic
Areolar—a-rē'ŏ-lar
Arid—ar'id
Aristides—ar-is-tī'dēz
Arundel—ar'un-del
Asarum—as'a-rum
Asbestos—as-bes'tos
Asmodeus—as-mŏ-dē'us
Aspirant—a-spīr'ant
Attacked—at-tack't
Attorney—a-tur'ni
Autopsy—aw'top-si
Aviary—ā'vi-ar-i
Bade—bad
Basil—baz'il
Beatrice—bē'at-ris
Beelzebub—bē-el'zē-bub
Belial—bē'li-al
Bellerophon—bel-ler'o-fŏn
Bellows—bel'lōz
Berkeley street—bärk-lā street
Betroth—bē-trōth'
Bismuth—biz'muth
Bitumen—bit'ū-men
Bizarre—bi-zär'
Blouse—blowz
Bon Marché—boñ märshā
Botanical—bŏ-tan'i-cal
Bouquet—boo-kā
Bourgeois—bourzh-waw
Brigand—brig'and
Bronchial—bron'ki-al
Brougham—broom
Cabal—ca-bal'
Cachinnation—kak-in-nā'shon
Cæsura—sēz-ū'ra
Cairo—kī'ro
Calais—kal'lā
Calisthenics—kal-is-then'iks
Calliope—kal-lī'ŏ-pē
Caloric—ca-lor'ic
Camelopard—kam'el-o-pärd
Camembert—kam-em-bare
Cantata—can-tä'ta
Cantatrice—kan-ta-trē'chā
Caoutchouc—koo'chook
Caries—kā'ri-ēz
Casualty—kazh'ŭ-al-ti
Catch—katch
Cayenne—kā-en', or kī-en'
Celery—sel'er-i
Cerebral—ser'e-bral
Cerebrum—ser'e-brum
Cerumen—sē-roo'men
Chaise—shāz
Chalcedony—kal-sed'ŏ-ni
Chalice—chal'is
Chalybeate—kal-ib'ē-āt
Chamois—sham-waw
Champagne—sham-pān'
Chaperon—shap-ron, or shap'er-on
Charade—sha-rād, or sha-rād'
Charon—kā'ron
Chastisement—chas'tiz-ment
Chiaro - Oscuro — kē-är'ŏ-os-coo'rŏ

Chicane—she-kān'
Chimera—kī-mē'ra
Chirography—kī-rog'ra-fi
Chiropodist—kī-rop'od-ist
Chivalric—shiv'al-rik
Chivalrous—shiv'al-rus
Chlorine—klō'rĭn
Choler—kol'er
Chorography—kŏ-rog'ra-fi
Cicatrices—sik-a-trī'sēz
Cicatrix—si-kā'trix
Cicerone—chĕ chă-rō'nă
Cinque—singk
Circe—sir'sē
Citrate—sit'rāt
Clough—kluf'
Cogitate—coj'it-āt
Cognomen—kog-nō'men
Combatant — kom'bat-ant, or kum'bat-ant
Combativeness — kom'bat-iv-ness, or kum'bat-iv-ness
Comparable—kom'pa-ra-bl
Comptroller—kon-trō'ler
Comrade—kom'rād
Conduit—kon'dit
Congeries—kon-jē'ri-ēz
Contiguous—kon-tig'ū-us
Contour—kon-toor'
Contrary—kon'tra-ri
Contribute—kon-trib'yūt
Contumely—kon'tū-mel-i
Conversant—kon'ver-sant
Conversazione — kon'ver-sät-zŏ-ō'nă
Corps—kōr'
Coriolanus—kor-I-ŏ-lā'nus
Courier—koo'-ri-er
Covetous—kŭv'e-tus
Cranium—krā'ni-um
Crichton—krī'tn
Crochet—krō'shă
Cuirass—kwē'ras
Cuisine—kwē-zēn'
Culinary—kū'li-na-rı
Cyclopean—sī-klō-pē'an
Dahlia—dă'-li-a
Débris—dā'brē
Decade—dek'ăd
Defalcation—dē-fal-kā'shon
Deficit—def'i-sit
Demonstrative—dĕ-mon'strā-tiv
Depôt—dē'pō
Derby-Day—dăr'-bi-dá
Deshabille—desh-a-beel
Diphthong—dif'thong
Disputable—dis'pū-ta-bl
Disputant—dis'pū-tant
Distich—dis'tik
Diverse—dĭ'vers
Docile—dō'sĭl
Dolour—dō'lor
Dolorous—dol'or-us
Drama—drā'ma
Dramatis Personæ—dram'a-tis per-sō'nē
Drought—drowt
Ducat—duk'at
Ductile—duk'til
Dulcamara—dul-ka-mā'ra
Dysentery—dis'en-ter-i
Dyspnœa—disp-nē'a
Ecce Homo—ek'se hō'mō
Eider—ī'der
Elysian—ē-liz'i-an
Embryo—em'bri-ō
Employé—awñ-plwaw-yā
Employée—em-ploi'ē
Encore—awñ-kōr'
Eneid—ē'-nē-id
Ennui—awñ-wē
Ensemble—awñ-sāñ-bl
Ephod—ef'od
Equable—ē'kwa-bl
Erebus—er'ē-bus
Espionage—es'pi-on-āj
Esquimau—es'ki-mo
Esther—es'ter
Euripides—yū-rip'i-dēz
Eurydice—yū-rid'i-sē
Exaggeration—ex-aj'er-ā'-shon
Exquisite—eks'qui-zĭt
Extant—ex'tant
Extol—ex-tol'
Facet—fas'et
Facial—fā'shi-al
Falchion—fawl'shon
Falcon—fawkn
Fantasia—fan-tā'zŏ-a
Febrile—feb'ril

February—feb'roo-ar-ı
Finale—fe-nā'lă
Finance—fi-nans'
Finances—fi-nan'sez
Finesse—fi-nes'
Fœtid or fetid—fē'tid
Forage—for'ăj
Foramen—fō-rā'men
Forceps—for'seps
Forehead—fŏr'hed, or for'ed
Fragile—fraj'il
Frivolity—fri-vol'i-ti
Frontier—front'ĕr
Frontispiece—front'is-pēs
Fungi—fun'jī
Gallows—gal'lŏz
Gaseous—gā'zĕ-us
Gauge—gāj
Genealogy—jĕ-nĕ-al'ŏ-ji
Generic—jĕ-ner'ık
Giaour—jowr
Gil Blas—zheel blā
Gladiator—glad'i-ăt-or
Glamour—glam'er
Glenoid—glē'noid
Goethe—gu(r)'ti
Gondola—gon'dŏ-la
Gourmand—goor'mānd
Gourmet—goor'-met, or goor'mă
Government—guv'ern-ment
Granary—gran'a-ri
Grenade—gre-nād'
Guerdon—ger'don
Guild—gild
Guillotine—gil-o-tēn'
Guipure—gĕ-pūr'
Gyrfalcon—jer'fawkn
Habitue—a-bit-e(r)-ă
Halcyon—hal'si-on
Harangue—ha-rang'
Harass—har'as
Harem—hā'rem
Haunt—hānt
Haunted—hānt'ed
Hautboy—hō'boi
Hauteur—haw-ter (the *e* prolonged)
Hawaiian—ha-wī'yan
Hearth—hārth
Hearth-stone—härth'-stone
Heather—heth'er
Hebe—hē'bĕ
Heinous—hā'nus
Helena—hel'e-na
Helleborus—hel'le-bŏ-rus
Herculean—her-kū'lē-an
Heroine—her'ō-in
Heroism—her'ō-ism
Homage—hom'ăj
Homeopathy—hŏ-mĕ-op'-a-thi
Homeopathist—hŏ-mĕ-op'a-thist
Horizon—ho-rī'zon
Hough—hok
Hydropathy—hī-drop'a-thi
Hydropathist—hī-drop'a-thist
Hygiene—hī-ji-ēn'
Iachimo—ĕ-ak'i-mŏ, or yak'i-mŏ
Iago—ĕ-ā'gŏ
Ichabod—ik'a-bod
Ichor—ī'kor
Idyl—ī'dil
Illustrate—il-lus'trate
Imbroglio—im-brōl'yŏ
Immobile—im-mob'il
Imperturbable—im-per-tur'ba-bl
Impetus—im'pe-tus
Implacable—im-plā'ka-bl
Impotent—im'pŏ-tent
Improvise—im-pro-vīz'
Incisive—in-sī'siv
Incognito—in-kog'ni-tō
Indicative—in-dik'a-tiv
Indigenous—in-dij'in-us
Indissoluble—in-dis'so-lū-bl
Industry—in'dus-tri
Ingenious—in-jēn'yus
Ingenuous—in-jen'yū'us
Invalid (adj.)—in-val'id
Invalid (subst.)—in'val-ĕd
Inveigle—in-vē'gl
Irascible—i-ras'i-bl
Irate—i-rāt'
Iron—i'ern
Isolate—i'so-lāt
Jaundice—jān'dis
Jeddo (Japan)—yed'do
Jocund—jok'und
Jugular—jū'gŭ-lar
Kiosk—ki-osk'
Kraal—krawl

Lalla Rookh—lä'la rook
Lamentable—lam'ent-a-bl
Laudanum—lawd'a-num
Lausanne—law-zan'
Legendary—lej'end-a-ry
Leipzic—līp'tsik
Leisure—lē'zhoor, or lezh'ur
Lenient—lē'ni-ent
Lepra—lep'ra
Lethe—lē'thĕ
Lethean—lĕ-thē'an
Levee—lev'ĕ
Lichen—lī'ken
Lien—lī'-en
Lithographer—li-thog'raf-er
Lithography—li-thog'ra-phi
Machiavelian—mak-i-a-vĕl'i-an
Macleod—mak-loud'
Magna Charta—mag'na kär'ta
Majolica—ma-jol'i-ca
Marigold—mar'i-gōld
Matrix—mā'trix
Mattress—mat'tres
Mausoleum—maw-sŏ-lē'um
Medici—med'e-chĕ
Mediocre—mē'di-ō-ker
Mélange—mā-lañzh
Mesdames—mā-dām
Mezzo—met'zŏ
Mien—mēn
Miniature—min'i-a-tŭr
Mischievous—mis'chĕ-vus
Modena (Italy)—mod'e-na
Molecule—mol'ĕ-kūl
Monogram—mon'ō-gram
Monograph—mon'ō-graf
Monomania—mon-ō-mā'nia
Mountainous—mount'ăn-us
Murrain—mur'ăn
Mushroom—mush'room
Mythology—mith-ol'o-ji
Naiad—nā'yad
Naive—nā-ēv
Naiveté—nā-ēv-tă
Nantes—nawñt
Naomi—na-ō'mi
Nape—nāp
Nasal—nā'zal
Negligée—neg-li-zhă
Nemesis—nem'ĕ-sis
Neufchatel—ne(r)-shā-tel'
Niche—nitsh
Nomad—nom'ad
Nomenclature—nō'-men-clŭ-tŭr
Nonillion—nŏ-nil'li-on
Nucleolus—nū-klē'ŏ-lus
Nymphean—nim-fē'an
Obeisance—ō-bā'sans
Obese—ō-bēs'
Obesity—ō-bes'i-ti
Obligatory—ob'li-ga-to-ri
Often—of'n
Omega—ō'meg-a
Onerous—on'er-us
Onyx—on'ix
Opponent—op-pō'nent
Orchestra—or'kes-tra
Orthoepy—or'thō-e-pi
Orthoepist—or'thō-e-pist
Ovid—ō'vid
Papyrus—pa-pī'rus
Parent—pā'rent
Parisian—pa-riz'i-an
Patent (adj.)—pā'tent
Patent (noun)—pat'ent, or pa'tent
Patois—pat-waw
Patriot—pā'tri-ot
Patriotic—pa-tri-ot'ic
Patriotism—pā'tri-ot-ism
Patron—pā'tron
Pau (France)—pō
Pedal (adj.)—pē'dal
Pedal (noun)—pĕd'al
Pegasus—peg'a-sus
Phaeton—fā'et-on
Pharmaceutist—fär-ma-sū'tist
Pharmacopœia—fär-ma-cō-pē'ya
Phœbe—fē'bĕ
Piano-forte—pi-ā'nŏ-for-tă
Piquant—pik'ant
Placable—plā'ka-bl
Placard—pla-kärd', or plak'ärd
Placid—plas'id
Plebeian—plĕ-bē'yan
Plebiscitum—pleb-is-cī'tum
Plenary—plē'na-ri
Podagra—pod'a-gra
Podophyllum—pod-o-fil'lum
Poetaster—pō'et-as'ter
Poniard—pon'yärd

Posthumous—post'ŭ-mus
Potable—pō'ta-bl
Prebendary—preb'end-ari
Precedence—prē-sē'dence
Precedent (adj.)—prē-sē'dent
Precedent (noun)—prĕs'ĕ-dent
Precocious—prē-kō'shus
Preface—pref'ăs
Presage (noun)—prē'săj, pres'ăj, or pre-sāj'
Presage (verb)—prē-sāj'
Primeval—prī-mē'val
Process—pros'es
Produce (noun)—prod'ŭs
Produce (verb)—prō-dūs'
Product—prod'uct
Progress (noun)—prog'res
Progress (verb)—prō-gres'
Pseudo—sū'dō
Psyche—sī-kē
Psychical—sī'kik-al
Ptolemaic—tol-ē-mā'ik
Purulent—pū'roo-lent
Pyrites—pī-rī'tēz
Qualm—kwawm
Quarantine—quor'an-tēn
Quay—kē
Quinine—kwin'In
Quoit—koyt
Quoth—kwōth
Rabies—rā'bi-ēz
Radish—rad'ish
Rapine—rap'In
Recherché—re-sher'shă
Recluse—re-kloos'
Reconnoissance — re-kon'nois-ans
Redolent—red'ō-lent
Rendezvous—ren'de-voo, or rāñ-dă-voo'
Requiem—rek'wi-em
Résumé—rā'zū-mă
Retch—retsh
Réveillé—rā-vā'yă
Ribald—rib'ald
Rinse—rinss
Rochefort—rōsh'for
Roquefort (cheese)—rok'for
Roué—roo'ă
Route—root
Sacerdotal—sas-er-dō'tal
Sacrament—sak'ra-ment
Sacrifice—sak'ri-fis
Sacristan—sak'rist-an
Sacristy (noun)—sak'rist-y
Sacrum—sā'krum
Saline—sa-līn'
Salve—sāv
Salver—sal'ver
Satyr—sat'ir
Scion—sī'on
Seine—sān
Semiramis—se-mir'a-mis
Senile—sē'nīl
Serapis—ser-ā'pis
Servile—ser'vīl
Shekel—shek'el
Shumac—shū'mak
Simultaneous—sim-ul-tā'nē-us
Sinapis—si-nā'pis
Sinecure—sī'nē-cūr
Slough—slou (rhyming with *now*)
Sobriquet—so-brē-kă
Splenetic—splen'e-tic
Soporific—so-por-if'ik
Stereoscope—ster'ē-ō-scŏp
Stephanus—stef'an-us
Stereotype—ster'ē-ō-tīp
Strategic—stra-tej'ik
Strategical—stra-tej'i-cal
Strategist—strat'-ē-jist
Stratum—strā'tum
Strauss—strowss (like *mouse*)
Stupendous—stŭ-pen'dus
Suavity—swav'i-ty
Subject (noun)—sub'ject
Subject (verb)—sub-ject'
Subtle—sub'til, or sut'l
Suffice—suf-fis'
Suite—sweet
Supposititious — sup-pos-i-tish'-us
Surtout—sur-too'
Tapestry—tap'es-try
Tartaric—tār-tar'ic
Tassel—tas'sel
Telegraphist—tel'e-graph-ist
Telegraphy—te-leg'ra-fi
Terpsichore—terp-sik'ō-rē
Terpsichorean—terp-sik-ō-rē'an

Theatre—thē'a-ter
Threshold—thresh'ōld
Tic-douloureux—tik'doo-loo-ru
Tomato—tō-mā'tō
Toward—tō'erd
Trachea—tra-kē'a
Tragacanth—trag'a-kanth
Traverse—trav'ers
Tremendous—trē-men'dus
Tremor—trē'mor, or trem'or
Trismus—tris'mus
Trochee—trō'kē
Tryst—trīst
Tyrol—tir'ol
Umbrella—um-brel'la
Vagary—va-gā'ry
Vase—vāz, or vāz
Vehemence—vē'hē-mens
Vehement—vē'hē-ment
Vermicelli—ver-mi-chel'li
Vertebral—ver'te-bral
Veterinary—vet'er-in-a-ry
Violence—vī'ō-lens
Violent—vī'ō-lent
Violet—vī'ō-let
Violin—vī'ō-lin
Viscount—vī'kount
Visor—viz'or
Wassail—wos'sil
Wrestle—res'l
Wyoming—wī-ō'ming
Yeast—yēst
Yellow—yel'lō
Zabulon—za-bū'lon
Zanzibar—zān-zē-bār'
Zenith—zē'nith
Zoological—zō-o-loj'i-cal
Zoologist—zō-ol'o-jist
Zoology—zō-ol'o-ji
Zymotic—zī-mot'ic

GREEK WORDS ADOPTED INTO ENGLISH.

A CONSIDERABLE number of words have come into English from Greek, either in their original form or with modifications imposed upon them in their passage through other languages. A few have also been formed on Greek models. Many of them are technical terms. The following are some of the more common examples:—

A'chor—a disease of the skin of the head
Ac'me—the highest point; the crisis
Ac'ne—a small hard pimple (on forehead)
Acrop'olis—a citadel
Æ'gis—shield; protection
Æ'on—an age; a long period of time
Al'pha and O'mega—the first and the last (letters of the Greek alphabet); the beginning and the end
Amauro'sis—loss of sight, without visible defect in the eye (except immovable pupil)
Am'azon—a female warrior
Ambro'sia—the food of the gods (conferring immortality); anything pleasing to the taste or smell

Ammo'nia—a pungent gas
Amphisbæ'na—a kind of serpent
Analep'sis—convalescence
Anal'ysis—the separation of a thing into its component parts
Anath'ĕma—a solemn curse; an accursed thing
Anem'onē—the wind-flower
Anthropoph'agi — man-eaters; cannibals
Antiph'răsis—irony; the use of words in a sense opposite to their proper meaning
Antis'trophē—the stanza of a chorus or of an ode succeeding the strophē
Antith'ĕsis—opposition; contrast
Aphæ'rĕsis—the removal of a letter or a syllable from the beginning of a word; amputation
Aphe'lion—the point of the orbit of a planet or comet most distant from the sun
Aph'thæ—small white ulcers in the mouth
Apnœ'a —loss of breath; breathlessness
Apoc'ŏpē — the cutting off or omission of the last letter or syllable of a word
Apoc'rypha—lit. hidden or secret things; a name for certain books of the Old Testament not usually included in the received canon
Apod'ŏsis—the principal clause of a conditional sentence, "If it rain, I shall stay at home"; "I shall stay at home" is the apodosis, containing the conditioned or resulting fact
Apol'lyon—lit. the Destroyer; Beelzebub
Apos'trŏphē—a figure of speech; also, a mark (') to indicate the omission of a letter, used especially in the possessive form of nouns (as John's)
Apothe'ōsis, or Apotheo'sis—deification; the placing of a distinguished person among the (heathen) deities
Arĕop'ăgus—a famous court of justice held on Mars (Ares) Hill, at Athens
Aro'ma — fragrance; agreeable odour
Asbes'tos — an incombustible mineral with flax-like fibres
Asphyx'ia—apparent death, from interrupted respiration, especially as by drowning or hanging, or inhalation of unbreathable gases
As'ter—a plant with *star*-like arrangement of flowers
Asth'ma—a chest disease (difficult breathing, shortness of breath)
As'trolabe—an instrument formerly used for taking the altitude of the sun or stars
At'las—a giant who was fabled by the Greeks to have borne the earth on his shoulders, as a punishment for attempting to storm heaven; a collection of maps
Autom'ăton—a self-acting machine
Basil'icon—an ointment, so called from its "royal" or "sovereign" qualities
Basil'icon Doron—("royal gift") a celebrated prose work by James VI. of Scotland
Ba'thos—a sinking; ludicrous descent from the elevated to the mean in speech or writing
Be'ma—a chancel; a bishop's throne
Biblioma'nia—book-madness; a rage for the possession of books, especially rare and curious ones
Bronchi'tis—inflammation of the *bronchiæ* or air-tubes leading from the windpipe to the lungs.

Caryat'Idēs — in architecture, female figures supporting entablatures
Catas'trŏphē — calamity; final (tragic) event
Cha'os—vacant space; a confused or disordered mass
Char'acter — mark or figure; manner of acting; personal qualities
Cha'ron—the ferryman who conducted the dead in his boat across the river Styx
Clem'ătis—"virgin's bower," a climbing plant
Collo'dion—a solution of gun-cotton in ether
Col'ophon—the device formerly placed at the conclusion of a book, and containing the printer's name, and the place and date of publication
Co'ma—dozing, stupor
Com'ma—a stop (in punctuation) making the shortest pause in reading
Cosmora'ma—a series of views of different parts of the world
Cos'mos—order, harmony; the universe (an embodiment of order and harmony)
Cotyle'don—the cup-shaped leaf that nourishes the seed of a plant
Cri'sis—the decisive or turning point
Crite'rion—a standard of judging
Diabe'tes—a disease
Diæ'rĕsis—separation; especially the mark over the second of two vowels occurring together, to show that the latter is to be pronounced separately, as naïve, aërial
Diagno'sis—scientific discrimination; especially of the symptoms of disease
Diapa'son—the octave, the concord of the first and last notes of the scale
Dias'tōlē, or Dias'tole—the dilatation of the heart, auricles and arteries
Diath'ĕsis—a state of the body predisposing to certain diseases
Dilem'ma—a state of difficulty or doubt
Diora'ma—an exhibition of pictures on movable screens, seen through a large aperture, under various special effects of light
Diphthe'ria—a disease, in which a leathery membrane (Greek *diphthera*, leather) is formed in the throat
Diplo'ma—a formal document (parchment), sealed and signed by officials, conferring some privilege, honour, or power
Dipsoma'nia—drink-madness, a rage for drinking
Dog'ma—settled opinion, doctrine, tenet
Dra'ma—lit. a deed, something done; a play
Ech'o—a reverberated or reflected sound
Ec'zema—an eruption of the skin, discharging a thin watery fluid
Ei'kōn Basil'ikē—("The Royal Likeness," or portraiture of the king's position, character, and mind), a work commonly (but probably not correctly) attributed to Charles I. during his confinement
Eleë'son me—pity me
Em'bryo(n)—the first state or crude beginning of an animal or plant; hence, of anything else
Em'phasis—stress or force of voice
Enceph'alon, or Enceph'alos—the brain
Enig'ma—a riddle; anything obscure or difficult to find out
Ephem'era—that which lasts but for a day; a kind of fly

Epider'mis—the outer skin, or cuticle
Epiglot'tis—a cartilaginous plate that covers the windpipe during the act of swallowing
Epit'omē—a summary, abstract, or abridgment
Erysip'elas—St. Anthony's fire, an inflammatory eruption
Et'ymon—an original or primitive word; a root
Eure'ka—lit. "I have found (it);" a discovery, especially after long and difficult research
Euthana'sia—an easy, happy death
Exege'sis—a critical explanation, especially of Scripture
Gang'lion—a knot or enlargement in the course of a nerve
Gen'esis—(an explanation of) the origin or formation of anything: the first book of the Old Testament
Glot'tis—the opening at the upper part of the windpipe
Ha'dēs—(among the ancients), the abode of the dead, the world of spirits
Hagiog'rapha—"sacred writings, the Holy Scriptures;" the last of the three Jewish divisions of the Old Testament, containing Psalms, Proverbs, Job, Daniel, Ezra, Nehemiah, Ruth, Esther, Chronicles, Canticles, Lamentations, and Ecclesiastes. In the Roman Catholic Church it means the Lives of the Saints
He'bē—the goddess of youth
Hec'tor—a bully, a blustering fellow
Hex—a prefix meaning "six"
Het'ero—prefix meaning "another, different, or wrong"
Hori'zon—the circular line that forms the apparent boundary of earth and sky
Hy'dra—a fabulous many-headed monster serpent, slain by Hercules
Hydropho'bia—disease resulting from the bite of a dog; a morbid dread of water
Hygei'a—the goddess of health
Hy'men—the god of marriage
Hyper'bōlē—exaggeration; a figure of speech
Hy'phen—a short line or mark connecting two words or parts of words, showing that they are to be taken as one
Hypochon'dria—low spirits
Hypoth'esis—an assumption or supposition; a provisional theory accounting for something unexplained
I'chor—anciently, the fluid that supplied the place of blood in the veins of the gods; a thin watery acid discharge from an ulcer or a wound
I'kon—an image or representation
I'ris—the rainbow; an appearance resembling the rainbow; the coloured circle surrounding the pupil of the eye
Kleptoma'nia—a morbid impulse to steal
Ku'dos—glory, fame, honour
Lar'ynx—the upper part of the windpipe
Le'thē—("forgetfulness, oblivion,") one of the rivers of Hades, whose waters caused those that drank of them to forget the past
Lex'icon—a dictionary
Ma'nia—madness, rage, vehement or uncontrollable desire
Mar'tyr—one that suffers persecution or death in bearing witness to some belief
Mas'todon—an extinct genus of mammals resembling elephants, but larger
Meg'a—prefix meaning "great"
Mel'on—a well known fruit

Meningi'tis—inflammation of the membranes of the brain or spinal cord
Men'tor — a wise and faithful counsellor
Mes'o—prefix signifying "middle, intermediate"
Metamor'phŏsis — transformation, change of form, shape, or structure
Metath'ĕsis—transposition of the letters, syllables, or sounds in a word
Metempsycho'sis — transmigration, the passing of the soul of a man after death into the body of some other animal
Metrop'olis—mother-city, capital
Mias'ma—infection or pollution floating in the air, arising from putrefying bodies
Monocotyle'don—a plant with only one cotyledon, or seed-lobe
Monoma'nia—madness, in which the mind of the patient is unhinged on one particular subject only
Mor'phia—the narcotic principle of opium, a vegetable alkaloid
Myr'midon — (from *murmidones*, the soldiers under Achilles at the siege of Troy), a soldier under a daring or unscrupulous leader, a ruthless character; one that executes orders involving harshness
Necrop'olis—a cemetery
Necro'sis — mortification and death of a bone
Nec'tar—anciently, the drink of the gods; a very pleasant drink
Nem'ĕsis—retribution; a female Greek divinity personifying the righteous anger of the gods against the proud and insolent
Neo—prefix signifying "new"
Neural'gia—violent pain in a nerve
Nostal'gia—home-sickness; a strong desire to revisit home
Nous—intellect, mental capacity, talent
O'mega—see Alpha
On'omatopœ'ia—the formation of words in imitation of sounds; as buzz, hum
Ophthal'mia—inflammation of the eye
Or'chestra—the part of a theatre occupied by the musicians
Or'ganon—("an instrument") a body of rules for the prosecution of scientific investigations
Ortho—prefix signifying "right, straight"
Os'tracism — banishment (by popular vote)
Palæo—prefix "ancient"
Panora'ma—lit. a view of all things; a picture representing a number of scenes unrolled and passed before the spectator
Panthe'on, or Pan'theon — anciently, a temple dedicated to all the gods; the whole body of divinities worshipped by a people
Paral'ysis—palsy; loss of the power of moving or feeling
Paren'thesis — an explanatory phrase or clause inserted in a sentence, but not grammatically connected with it
Par'thenon — the temple of Athe'nē (or Minerva) on the Acropolis at Athens
Pa'thos—("feeling") the quality of speech or action that excites emotion; the expression of strong feeling
Peri—prefix, "about"
Perihe'lion—the point in the orbit of a planet or comet nearest the sun
Periph'rasis—circumlocution
Phal'anx—a compact body of men (soldiers)

Phar'macopœ'ia—a book containing authorised directions as to the preparation of substances as drugs
Photo—first part in several words, meaning "light"
Phthi'sis—consumption; wasting away
Pleth'ora—excessive fulness (of the blood vessels), or over-abundance
Pneumo'nia—inflammation of the lungs
Poly—prefix, "many"
Probos'cis—long snout; trunk
Pro'tasis—a subordinate, usually conditional, clause in a sentence, preceding the principal clause, "If it rain, I shall stay at home"; "*if it rain*" is the protasis. See Apodosis
Pseudo—prefix, "false, pretended"
Rho'doden'dron—("rose-tree") a well-known plant
Skel'eton—the bones of an animal apart from the flesh
Sphinx—an ancient fabulous monster that proposed riddles to people, whom it tore to pieces on failing to solve them
Styx—anciently a river in the infernal regions
Syn'cŏpē—failure of the heart's action
Synop'sis—a conspectus; brief summary
Syn'thesis—the opposite of Analysis
Sys'tolē—the contraction of the heart and arteries, to expel blood and keep up the circulation. See Diastole
Terpsic'hŏrē—the goddess of dancing
The'sis—a subject of discourse
Tho'rax—the chest
To Kalon—the beautiful; the chief good
Trache'a—the windpipe

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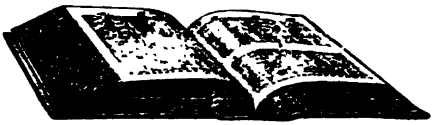

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